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THE SWORD DANCES OF NORTHERN ENGLAND

COLLECTED AND DESCRIBED

BY

CECIL J. SHARP.

PART III.

LONDON: NOVELLO AND COMPANY, LIMITED.

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THE HANDSWORTH SWORD DANCERS.

THE DANCERS ARE MAKING THEIR COUNTER-CLOCK TURN.

This Book is issued in connection with "The Sword Dances of Northern England: Songs and Dance-Airs," Book III., by the same Author.

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PREFACE.

My most cordial thanks are due, first of all, to the dancers from whom the technical information contained in the following pages has been derived, more especially to Messrs. John Siddall and Ernest Shaw, of Handsworth; Mr. George Wright, of Darlington (late of Ampleforth); Mr. S. Bland, of Askham Richard; Mr. T. Daker, of Haxby; Mr. William Prudhoe, of Winlaton; and Mr. W. Clark, of Walbottle.

I wish also to acknowledge the friendly assistance which, in the course of my investigations, I have received from Mrs. Place, Sir Benjamin Browne, Rev. C. Trollope, Mr. Hugh Fairfax-Cholmeley, Mr. J. Ronksley, Mr. A. Butterworth, Mr. Duncan Naish, Mr. Parker Brewis, and Mr. Barry Jones.

Finally, I would thank Mr. George Butterworth for helping me to collect three of the dances; and, once again, my good friend Mr. E. Phillips Barker for criticising and amending my MS., reading the proofs, and in countless ways aiding me in the preparation of my book.

C. J. S.

Uxbridge, 1913.

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INTRODUCTION.

The five long-sword dances described in the following pages were collected at the following villages in Yorkshire :—Escrick, Handsworth, Ampleforth, Askham Richard, and Haxby; and the two short-sword or rapper dances at Winlaton (Co. Durham) and Walbottle (Northumberland).

Further research in Yorkshire has shown that as recently as twenty-five years ago sword-dancing was very generally practised as a Christmas pastime, if not throughout the whole county, certainly in that part of it which lies east of a line drawn through Redcar, Thirsk, and Sheffield.

I have found, too, that the dance varies in type with different districts, and not, like the Morris dance of the Midlands, village by village. For the purposes of publication I have therefore had to select the best and most typical example from each locality or group of villages. This has necessitated the rejection of dances collected at Helmsley, Kirkby Moorside, Skelton-in-Cleveland, and Poppleton. An extremely interesting dance that used to be performed at Thirsk I have had reluctantly to omit because I failed to elicit from the three surviving members of the team full and trustworthy information respecting its movements.

Three only of the seven dances described in this volume—the Handsworth, Winlaton, and Walbottle dances—are still annually performed; so that for my information respecting the remaining four I have had to trust to the memories of individual dancers, survivors of their respective teams, nearly all of which were disbanded upwards of a quarter of a century ago.

In the Introductions to Parts I. and II. two conclusions concerning the origin and meaning of the sword dance were arrived at: (1) That the dance originally formed part of a ceremony quasi-religious or magical in character, the purport of which was to promote the fertility of the soil and of all living things; (2) That the central ritual act was the killing and subsequent restoration to life of a man who, from the character of his dress and other considerations, represented, apparently, the animal world.

It will be recalled that a great part of the argument turned upon the interpretation of one particular figure of the dance, namely that in which the swords are locked together round the neck of one of the extra characters and then simultaneously withdrawn by the dancers. The conclusion ultimately reached was that this act denoted a killing or mimic decapitation. Any doubt which remained as to the accuracy of this deduction is removed by the additional evidence supplied by several of the dances described in the following pages. In the Askham Richard dance, for instance, when the swords are withdrawn from the Lock, which is placed round the Fool's neck, the Fool falls to the ground, feigns death, and is subsequently restored to life by the Besom Betty. A similar incident forms the climax of the Haxby dance; while in the Ampleforth variant the death and revival of the victim form the subject of a lengthy dramatic dialogue. Again, at Escrick, when the swords are released from the Lock and Woody falls to the ground, his hat is tipped off by one of the dancers, and this, I was told, was done expressly to emphasise his death. What the dancers themselves believe is clear enough, because they habitually talk about it as "killing the Clown."

It should be mentioned that in two cases the doctor, who is summoned to restore the dead man to life, fails in his task, and the revival is effected by, respectively, the Clown and the Besom Betty.

Properly to understand the full significance of this curious ceremony, one must remember that in the earliest stages of his history primitive man drew no clear distinction between himself, the group or tribe to which he belonged, and other living things, vegetable or animal. This inability to individualise himself, to differentiate himself, either in thought or feeling, from any of the various forms of life, human, animal, or plant, by which he was surrounded, found its expression in his totemistic cult. For totemism means the selection by the tribe of another, non-human group, *e.g.*, one particular species of animal or plant, with which it assumed a close relationship. So intimate, indeed, was this feeling of kinship between human and non-human groups, that at first it amounted to one of identity. Gradually, however, as his mental powers increased, man began dimly to distinguish between himself and his totem. This, however, so far from leading him to emphasise the growing feeling of separation, seems rather to have impelled him to preserve and strengthen the bond by artificial and magical means. To this end he felt it necessary periodically to slaughter his totem animal, to partake sacramentally of its flesh and, by thus absorbing the animal *mana*, to identify his own life with the energies of a more potent vitality. Such an act as this, involving the deliberate killing of his totem, which was of course *tabu* to him, was not lightly to be undertaken; nor was it one which could safely or with propriety be done by an individual. The sacrifice had therefore to be performed communally, either by the whole tribe or, in its name, by certain deputed individuals.

Again, food being man's primary need, his chief attention was centred upon those natural phenomena which appeared to him to control or influence the growth and increase of the plants and animals upon which his material existence depended. He perceived that the scheme of nature was a rhythmical one; that season followed season in orderly sequence; that each period of growth was succeeded by one of decay, to be followed, in due course, by a period of renewed

life. And thus he came to realise that decay or death was a condition precedent to a renewal of vitality; that Winter must precede Spring, just as night must come before day, and sleep before a restoration of his physical and mental faculties.

Hence the need was felt of actively doing something to promote this scheme, especially at that period of the year, in mid-winter, when the forces of nature were at their lowest ebb. The resulting rite was based upon the principle of mimetic magic, the conception that like produced like and that a desired effect could be attained by imitating it. In this particular case, therefore, the magic rite took the form of a mock death followed by a mock resurrection, in imitation of the cyclic death of the Old Year and the rebirth of the New.

Now in the Sword dance, traces of both of these ritual acts or *dromena* are still to be found—the slaughter and perhaps the sacramental eating of the totem animal, and the dramatic representation of the death and resurrection of the year.

In the Midland Morris dance, which is closely related to, if not an actual offshoot of, the Sword dance, the accompanying ceremony of killing an animal and afterwards feasting upon it has already been noticed (see *The Morris Book*, Part I., 2nd Edition, pp. 25-27).

It is true that, so far as investigation has yet been carried, no extant sword dance provides a specific instance of the actual slaughter of an animal. The animal insignia, however, sometimes attached (originally doubtless as a vehicle of *mana**) to the central figure of a mimic execution seems to imply the antecedence of such a sacrifice. At Sleights, too, and at Askham Richard, Sowerby, and other places, it was customary for the sword dancers at the conclusion of their season to feast together, and this, it may be, contains the last relic of the primitive sacramental meal.

The symbolic representation of the death of the Old Year and the rebirth of the New, performed with the intent to

* This may be taken as a correction of the less probable view expressed in Part I. (p. 33) on the animalization of the Captain at Grenoside.

bring about the desired sequence of seasons, is, however, plainly to be seen in the sword dance. In three of the Yorkshire dances, presently to be described, the Fool or Clown is killed and afterwards restored to life; while at Ampleforth, where the dance is set in the midst of a long dramatic dialogue, this is brought out very strongly. For here we have something more than a bald enaction of a mock death and resurrection. The drama opens with the courting of the Queen by the King at the instigation of the Clown, his father. Before, however, the wooing has reached the desired consummation, the action is interrupted by the entrance of the dancers, who, at the conclusion of their dance, kill a man and flee in consternation from the stage. After a formal denial of complicity in the murder on the part of each individual dancer, a lamentation over the dead man and a comic funeral service, a doctor is summoned to restore the corpse to life. As he fails, however, to do this, the Clown intervenes and restores the dead man; whereupon the dancers resume their performance and the entertainment is brought to a conclusion.

The Ampleforth Play is an exceedingly interesting survival. It is, of course, a form, if a crude and somewhat corrupt one, of the "Folk-Play," of which the Revesby Play is another and well-known English example. (See *Folk-lore Journal*, vii., 1889, p. 377.) Several examples of this ancient folk-drama are still to be found in Europe. For a typical example we may cite one which is still annually performed in Thrace at Haghios Gheorghios and the neighbourhood. The chief incidents in this play, which has been most carefully noted by Mr. Dawkins,* are as follows: A baby, borne in a cradle by an old woman (the Babo), is supposed, in the course of the early part of the play, to grow up to man's estate. He demands a wife, and pursues one of the female characters, a man-woman. After a mock marriage ceremony between them has been performed, the bridegroom is killed with a bow

* *Journal of Hellenic Studies*, vol. xxvi. (1906) pp. 190-206.

by his comrade, who had previously acted as best-man at the marriage. The wife throws herself across the prostrate body and laments the death of her lover with loud cries, the slayer and the rest of the actors joining in and "making a regular parody of a Christian burial, burning dung as incense and pretending to sing the service." Whereupon the dead man suddenly comes alive again and gets up, thus ending his part of the play.

There are other incidents in the play, *e.g.*, the scattering of seed, the forging and construction of a plough-share, which, after the revival of the murdered victim, is drawn in procession round the ground (*cf.* the Plough Stots at Sleights and elsewhere), &c., &c., all of which indicate that the object of the ceremony is to ensure the fertilization of the crops. Both the bridegroom and his murderer are animalized and disguised in a head-dress formed of an entire goat-skin without the horns, which, falling over the face and neck, forms a mask, with holes cut for the eyes and mouth. Their hands are blackened and sheep-bells are worn around their waists (*cf.* the blackened faces of the Sleights dancers, Part II., pp. 13-14; and the costume of the Kirkby Malzeard Fool, Part I., p. 40). In addition to the characters already named, there is a second man-woman dressed like the bride, three or more Gipsy smiths, who make the plough-share, two or three young men, policemen, carrying swords and whips, and a musician who plays the bagpipes.

The drama, it should be added, opens with a hand-in-hand dance of all the characters, the policemen brandishing their drawn swords; while the evening is spent in feasting on the presents collected during the day.

The likeness to the Ampleforth Play is obvious. In both dramas we have a hand-in-hand dance in a ring with the brandishing of swords; a marriage or courtship between two characters, one of whom is dressed in woman's clothes; the killing of a man who has miraculously grown up in the course

of the Play *; a lamentation and mock funeral service; the restoration to life of the slain man; and finally, on the conclusion of the ceremony, a communal feast.

Mr. Wace, from several scattered and fragmentary festivals, constructs the full original as follows †:—

"The old woman first appears nursing her baby in her arms, and this child is, in some way or other, peculiar. He grows up quickly and demands a bride. A bride is found for him, and the wedding is celebrated, but during the wedding festivities he quarrels with one of his companions, who attempts to molest the bride, and is killed. He is then lamented by his bride, and miraculously restored to life. The interrupted festivities are resumed, and the marriage is consummated."

Mr. Gilbert Murray maintains‡ that Greek Tragedy is in origin a Ritual Dance, a Sacer Ludus; and that this dance is originally or centrally that of Dionysus an "Eniautos-Daimon," who represents the cyclic death and rebirth of the world, including the rebirth of the tribe by the return of the heroes or dead ancestors. Mr. Murray further summarises the incidents which underlie the various "Eniautos" celebrations as follows:—

1. An *Agon* or Contest, the Year against its Enemy, Light against Darkness, Summer against Winter.
2. A *Pathos* of the Year-Daimon, generally a ritual or sacrificial death.
3. A *Messenger* who announces the news of the death.
4. A *Threnos* or Lamentation, with, as its special characteristic, a clash of emotions, the death of the old being also the triumph of the new.
5. An *Anagnorisis*—discovery or recognition—of the slain and mutilated Daimon, followed by his Resurrection or Apotheosis.

* *See* p. 72.

† *Annual of the British School at Athens*, No. xvi., p. 251, quoted in Miss J. E. Harrison's *Themis*, p. 332.

‡ *Excursus on the Ritual Forms preserved in Greek Tragedy*, printed in Miss J. E. Harrison's *Themis*, pp. 341-363.

(2) (4) and (5) are all of course to be found in the Ampleforth Play.

(1), however, is absent, unless we see, in the quarrel (in Part II.) for the Queen's hand, the contest between Winter (the Clown) and Spring (the King). (3), too, is wanting, but here again the dancers' denial of complicity in the murder may perhaps be regarded as a formal announcement of the death.

It has even been maintained* that a similar ritual scheme lies at the foundation of one of Shakespeare's plays, "The Winter's Tale," in the contest between Leontes and Hermione, leading to their alienation and the supposed death of the latter; the loss of Perdita; the remorse of Leontes; the discovery of Perdita; and the return to life of Hermione—all of which, it is contended, is but a personified representation of the yearly life of the earth, its winter death, and spring resurrection, made doubly clear by the title of the play.

Incredible as it may at first seem, we have, then, in the folk-play, of which our Ampleforth dance is an example, the ritual-form upon which, as upon a warp, was woven the rich fabric of Attic drama. But, lest the case be over-stated, let us remember that it was the form only, not its content, which the Greek Tragedy owed to the primitive fertilization ceremony.

Interesting as the Ampleforth play undoubtedly is from a historical or folk-lore point of view, it cannot be said that artistically it stands on the same level with the sword dance with which it was mated. Some of the "patter" or fooling, rhyming tags, quaint primitive expressions, bits of song and so on are quite lively and good in their way. But regarded as a whole, the texture is so coarse and rough, and in many places incoherent, and the bald, stupid passages so frequent that the artistic effect is negligible. Why is it, it may be asked, that the folk, who attained to such a high

* See *Bacon, Shakespeare, and the Rosicrucians*, ch. vii., by Mr. W. F. C. Wigston.

artistic level in their songs, music, and dances, failed so egregiously in the domain of drama? Fortunately, the answer to this need not now detain us. The question does not really arise, because the Ampleforth play is obviously not a pure folk-product. It needs but a cursory glance at the text to see that it has been subjected to many influences, and that many hands have been at work upon it. Several lines for instance have been "lifted" from Congreve's "Love for Love," * and there is no doubt that many authors, good, bad, and indifferent, have in like manner been drawn upon. Exactly what its history has been we can but speculate.

Roughly, however, as Mr. Phillips Barker has suggested, it must have been something of the following nature :—

"First there is the sword dance as a seasonal ceremony and (probably a separate ceremony but becoming attached to the sword dance as belonging to the same season) a very primitive form of masking, setting forth, probably in dumb show, unless there were rude chants of joy or sorrow interjected, the life and death of the year-daimon. In the second stage the sword dance and the masking are caught up into civic life. The guilds use them; they are for the time fashionable entertainments. The effect on the masking is noticeable; it becomes a play, words are written, it has dialogue, clowning, and so on. All this development is, however, not what one can call *folk*, but *popular*—a very different thing. It belongs to a culture which is not that of the peasant, whether it be better or worse. Clerics or secular scholars supply texts; quick-witted craftsmen act them. The elaborated dramatic form, helped by the interest of the cultured or semi cultured classes, spreads from the towns, and in most cases ousts the old rude beginnings.

"Then comes the third stage. The townsman loses interest in this kind of entertainment—the guilds drop it; sword dance

* *Cf.* lines 43-4, 54-60, and 73-76, First Part, with Congreve's "Love for Love," Act iii., Sc. 3.

and play again belong to the peasant only, who being a good man of his hands and feet is equal to all the complexity of the dance, but cannot maintain at its original level that part of the entertainment which is an intrusion from an alien culture. Hence the dance proceeds with little degeneration; the play gradually loses form, meaning, and coherency."

It may be that it is mainly on account of its artistic superiority that the dance has outlived the play. That either should have survived till now is wonderful enough, especially when we remember that it must be a thousand years at least since the performers of either sword dance or play have attached any religious significance to their acts beyond "at most"—as Mr. E. K. Chambers has pointed out—"holding it to be 'for luck,' and in some vague general way to the interest of a fruitful year in field and fold." *

* *The Mediæval Stage*, i., p. 94.

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CHAPTER I.

THE LONG-SWORD DANCE.

THE ESCRICK SWORD DANCE.

Escrick is a small village about five miles south of York. A sword dance used to be performed there annually at Christmas-time until forty years ago, when it fell into disuse. There were eleven performers—the Clown, Madam Sylvester (the Clown's wife), King, Queen, Woody, and six dancers.

COSTUME.

The dancers wore white calico tunics with crimson collars and cuffs, and epaulets of different-coloured wools; breeches of white or light-coloured cord; white stockings and low shoes; and high silk hats decorated with ribbons and artificial flowers, with four sprigs of ivy or holly with gilded berries fixed round the outer edge of the crown. The hats were not, of course, worn during the performance.

The Clown had a gay coat, the body of which differed in colour from the sleeves, and the sleeves from each other; breeches; stockings of different colours; and a gay cap with a fox's tail hanging from the back of it. Woody had a loose-fitting white jacket trimmed with ribbons; wide trousers; and a cap similar to that worn by the Clown.

The King was very smartly dressed in his best clothes.

The Queen was impersonated by a man, dressed in woman's clothes.

Madam Sylvester – sometimes called the Betty or Besom-Betty—was a man-woman, carrying a broom, and dressed like a witch in a bonnet, shawl, and patched skirt.

Each dancer carried a well-made steel sword, the blade of which was thirty-one inches long by an inch-and-an-eighth wide at the hilt, tapering to the point. The hilt, six inches in length, was made of dark wood very neatly shaped and turned, with a brass knob at the top. A tassel was fastened to the lower part of the hilt of each sword, each man having his own distinctive colour, so that he might recognise his sword in the Lock.

THE MUSIC.

The music, which was played by the village band, consisted of a song-air, used in the Prologue, and two dance-tunes, "The Fisher Laddie" and "The Oyster Girl" (see "Sword Dance Songs and Dance Airs," Book III.).

A slight pause is made at the conclusion of each figure. The music in each figure is continuous, and—except when otherwise directed—controls the steps only. In Figures 1, 2 and 3, the Clash, and the first movement of the Rose, are each accompanied with the first strain (A) of the music. The musician must remember to accompany the third movement of the Rose in Figure 3 with B music.

THE STEP.

In the Lock, the Rose, and Meet-and-cross, the dancers march or walk. Throughout the rest of the dance, except where otherwise directed, they use a quiet, running step, something betwixt a walk and a run. This, at least, is all that I could gather from Mr. Bell, who—owing to his great age—was unable to do more than describe the movement.

THE PROCESSION.

In going from one station to another the company marched in the following order:—The band, Clown and Madam Sylvester, Woody, King and Queen, and the six dancers in single file, each holding his sword erect in front of him, hilt at chin level, with a coloured handkerchief on the point like a flag.

THE DANCE.

PROLOGUE.

[*Enter Clown, who bows to the audience.*

Clown: With your leave, kind gentlemen,
Of you I'll take a view;
Our actors are a-coming in;
They will be here enoo.*
I was condemned to die,
As I've heard people say,
But I got my reprieve, so I
Came jogging on this way.
My old Grand-ma was a witch,
As I've heard people speäk,
She rode a-hunting on our black bitch
To yonder corner neäk.†
We have got no family,
None can compare to mine;
My father he was hanged
For stealing of a swine.
My father he was hanged,
My mother drowned in a well,
And isn't I a hopeful chuck
Just here alive to tell?

* Presently, soon. † Nook.

So, your servant, gentlemen,
I've got no more to say:
Our actors are a-comin' in
I'll draw 'em on this way.

CALLING-ON SONG.

[*No.* 1 *enters, bows to the Clown, places his sword over his right shoulder, and walks round in a small circle, clockwise, followed by the Clown, who sings as follows:*

Clown: (*Sings*) The first that does enter is a noble, brave Knight;
He 's a man of much breeding and fame,
He ventured his life for the sake of a wife,
And Sir Thomas Dollymore is his name.

[*At the beginning of each of the following five stanzas, the remaining five dancers enter in succession as they are called, bow to the Clown, shoulder swords, and march round in front of him and behind the last dancer. After each stanza, which is sung unaccompanied, the band plays the tune once through while the dancers and the Clown march round.*

Clown: (*Sings*) The next is a hero so stout and so bold,
He conquers wherever he goes,
He scorns by his enemies to be controlled,
And his name is Sir William Rose.

The next is a merchant, that trades on the sea;
Much money he 's got on the main;
He 's been in far countries for riches, you see,
And now he 's returned back again.

The next is a gentleman of high renown ;
Of him I'm afraid of my life,
For he went a-wooing last midsummer's eve,
And won my sweetheart for his wife.

The next is Burgallis, as we do him call ;
He 's a General under our King,
And with his broad dagger he makes them to fall ;
Isn't that a most valiant thing ?

The next is young Trimbush, that witty young spark,
Which never no one can excel ;
He 's a comical lad, and takes after his dad,
And pleases the young ladies right well.

[*At the conclusion of the last stanza, and while the band is playing the tune for the last time, the six dancers form up in line, facing the audience, the Clown standing at the side, thus :*

6	5	4	3	2	1
V	V	V	V	V	V

Clown. Audience.

[*Enter Madam Sylvester, who bows to the Clown.*

Clown : (*Speaks*) In comes old Madam Sylvester,
My blest confounded wife ;
She 's been a plague to me
All the days of my living life.
Let me go where'er I will,
Through city, house, or town,
She follows me in full cry
Like a pack of saucy hounds.
If you wish to know my name

That before they did me call,
I was once as fine a gentleman
As any of you all.
But now this wedding 's brought me down
And made of me a fool,
I'm no more like to what I was
Than a pig is like an owl.

[*The band plays the song-air once through, while Woody enters and makes his obeisance to the Clown.*

Clown : (*Sings*) Here 's Woody Garius I'd like to forgot,
His beauty 's so much like my own ;
But if ever I get his fat head to the pot,
I'll make it strike fourteen at noon.

[*The band plays the song-air, during which the King and Queen enter and bow to the Clown.*

Clown : (*Sings*) As for myself I must drive up the rear,
My name unto you I'll relate ;
I spent all my money by hunting bold Renny,
And it 's I, Sirs, they call Mr. Tate.
But my name it is Mr. Foxtails ; foxtails
Are fair on my back to be seen ;
Although my old clothes are ragged and torn
I once was beloved by a Queen.
Some calls me a King, some calls me a Clown ;
My valour I'll never deny,
For I once killed a hedgehog as big as myself,
And it made me a rare apple-pie.
So now, bonny ladies, I bid you farewell,
I wish you no manner of ill,
I wish you all sweethearts, and I two new coats,
And, my ladies, I bid you farewell.

[*The Clown bustles about while Madam Sylvester sweeps the ground with the broom.*

Clown: Make room, gentlemen, make room I pray,
(*Speaks*) We'll show you all the sport we can before we go away.
Our actors are but young, they never acted on the stage before,
But they mean to do the best they can and the best can do no more.

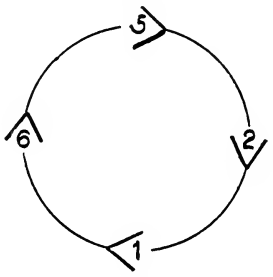
But since it's been my lot to fall here by chance,
I've got six lively lads shall dance you the sword-dance;
They will be here enoo, if you be wisht and still,
This very day they intend to dance "T'Old Wife of Coverdill."

[*The Clown and the extra characters now move to the side, while the band strikes up "The Fisher Laddie" and the dancers begin the following figures.*

FIGURE 1.

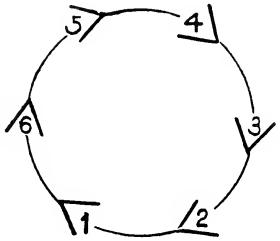
Music.		Movements.
A1	1—4	The Clash.
		Nos. 1 and 6 leave the ranks and walk round in a small circle, clockwise, holding their swords in their right hands, points up, hilts at chin-level, and clashing them together on the first and middle beats of each bar.
	5—8	Each dancer makes a half-turn, counter-clockwise, changes his sword into his left hand, and walks back to his place, clashing as before. At the close of the movement each changes his sword back into his right hand.

Music.		Movements.
		Swing-and-Spin.
B1	1—4	Nos. 1 and 6 now face each other, No. 1 with the audience on his left, each grasping the tip of the other's sword. With straight arms, they now swing their swords to and fro, alternately away from and toward the audience, on the first and middle beats of the first two bars. The motion is like that of two men swinging a heavy sack preparatory to heaving it on to a wagon. In the following two bars they spin (*see* Part II., pp. 26 and 35) once round, No. 1 clockwise, No. 6 counter-clockwise.
	5—8	These two movements are now repeated in reverse directions, the dancers first swinging toward the audience, and spinning, No. 1 counter-clockwise, No. 6 clockwise.
		The Clash.
A2	1—8	Nos. 2 and 5 now leave the ranks and join Nos. 1 and 6. All four dancers clash as in A1, standing in the following order :—



Audience.

Music.	Movements.
	Swing-and-Spin.
B2 1–4	The four dancers now stand thus, each grasping with his left hand the tip of his partner's sword :—
	5 ═══ 2
	6 ═══ 1
	Audience.
	Both couples now swing and spin as in B1, Nos. 1 and 6 as before, Nos. 2 and 5 in the reverse directions.
5—8	These two movements are then repeated, each couple swinging and spinning in the opposite directions.
	The Clash.
A3 1–8	Nos. 3 and 4 now join the other four dancers, and all clash as in A2, No. 3 standing behind No. 2, and No. 4 behind No. 3, thus :—



Audience.

Music.	Movements.
	Swing-and-Spin.
B3 1—8	The dancers now stand thus, each dancer grasping the tip of his partner's sword with his left hand :—
	4 ═══ 3
	5 ═══ 2
	6 ═══ 1
	Audience.
	The three couples now swing and spin as in B2, Nos. 3 and 4 duplicating the movements, respectively, of Nos. 1 and 6.
	The Clash.
A1 1—8	The six dancers now stand in a ring, face clockwise, and clash as in the preceding figure —that is, all march eight steps clockwise, hold their swords in their right hands and clash them together in time with the music (four bars); make a half-turn, counter-clockwise, change swords into left hands, and walk back eight steps, counter-clockwise, to places, clashing as before (four bars). At the close of this movement they change their swords into their right hands again.

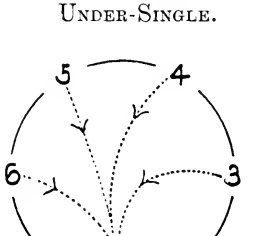
Music.		Movements.
		Left-over-Right-Lock.
B1	1—8	All move round, clockwise, in hilt and point formation, close in, and lock the swords together, each crossing left wrist over right and bending the hilt of his sword over the point of the sword adjacent to it. This is similar to the Kirkby Lock (see Part I., p. 52), except that wrists are crossed *left over right*, and hilts bent *over* points.
		The Rose.
A2	1—4	All walk round eight steps, clockwise, the leader raising the Lock above his head in his right hand, arm erect.
	5—8	All make a half-turn counter-clockwise and return to places, the leader changing the Lock into his left hand.
B2	1—4	The leader lowers the Lock to a horizontal position, shoulder-level, and all march round eight steps clockwise, each holding the hilt of his own sword in his right hand.
	5—8	Still holding the swords in their right hands, all make a half-turn, clockwise, and walk back eight steps to places. On the middle beat of the last bar all draw their swords from the Lock by a smart back-handed movement, arms bent at the elbows and level with shoulders, swords horizontal, points toward centre of the ring, each man slightly turning, or swinging, clockwise.

FIGURE 2.

THE CLASH.

As in Figure 1 (last time).

UNDER-SINGLE.



Audience.

All link up, hilt-and-point. Nos. 1 and 2 form an arch with No. 1's sword; both make a three-quarter turn under the raised sword, No. 1 clockwise, No. 2 counter-clockwise, and stand back to back. Nos. 1 and 2 now stand still while Nos. 3, 4, 5, and 6, pass, in turn, under the arch, turn to their left and return to places, No. 4 passing behind No. 3, No. 5 behind Nos. 3 and 4, and No. 6 behind Nos. 3, 4, and 5. As No. 6 goes to his place he passes his sword, with the aid of No. 1, over the heads of all the other dancers.

This movement is then repeated five times, Nos. 2, 3, 4, 5, and 6, in turn, raising their swords.

After the completion of the last round, if Nos. 1 and 2 are not in position (*i.e.*, with their backs to the audience) all move round, clockwise, until the discrepancy is rectified, when they scrape the tips of their swords on the ground in time with the music, moving them alternately from right to left and left to right, until the end of the strain of the music.

THE CLASH.

As in Figure 1 (last time).

OVER-SINGLE.

All link up, hilt-and-point. No. 1, having lowered his sword, jumps over it, raising his left arm and making a three-quarter turn clockwise. Simultaneously, No. 2, raising his right arm, jumps over the lowered sword, making a three-quarter turn, counter-clockwise. Nos. 3, 4, 5, and 6 successively jump over No. 1's sword, turn to their left round No. 2, and return to places as in Under-single. No. 1, immediately No. 6 has jumped over his sword, stands up and with a circular sweep of his left arm passes No. 6's sword over the heads of all the other dancers.

This movement is then repeated five times, Nos. 2, 3, 4, 5, and 6 successively lowering their swords.

After the completion of the last round the dancers adjust their position (if necessary), halt, and scrape their swords on the ground as above described.

THE CLASH.

As in Figure 1 (last time).

WOODY LOCK.

All link up, hilt-and-point. Woody now enters the ring, and the dancers make the Back-lock round Woody's neck, in the same way as in the Sleights dance (*see* Part II., p. 22), except that each man passes his sword behind his right-hand neighbour, *shoulder*-high, and the dancers, instead of raising their hands over their heads, bend down and pass their heads beneath their swords (8 bars, B music).

THE ROSE.

As in Figure 1. When, however, the swords are drawn, the leader knocks off Woody's hat with the tip of his sword, Woody falls to the ground, as though dead, and then rolls out of the ring.

FIGURE 3.

The Clash.

As in Figure 1 (last time).

Under-Double.

All line up, hilt-and-point. Nos. 1 and 2 hold up No. 1's sword and make each a three-quarter turn under the raised sword, No. 1 clockwise, No. 2 counter-clockwise, and stand back to back. Nos. 6 and 3 pass under the arch, side by side, followed by Nos. 5 and 4, and all return to places, Nos. 6 and 5 turning to their right round No. 1 (No. 5 passing behind No. 6), and Nos. 3 and 4 to their left round No. 2 (No. 4 passing behind No. 3).

This movement is then repeated five times, Nos. 2, 3, 4, 5, and 6 successively holding up their swords.

At the completion of the last round the dancers adjust their position (if necessary), halt, and scrape their swords on the ground as above described.

The Clash.

As in Figure 1 (last time).

Over-Double.

All link up, hilt-and-point. No. 1 lowers his sword; whereupon Nos. 1 and 2, raising left and right arms respectively, jump over it, each making a three-quarter turn, No. 1 clockwise, No. 2 counter-clockwise. Nos. 6 and 3 side by side, followed by Nos. 5 and 4, then leap over the sword, and return to places, Nos. 6 and 5 turning to their right (No. 5 passing behind No. 6), and Nos. 3 and 4 to their left (No. 4 passing behind No. 3).

This movement is then repeated five times, Nos. 2, 3, 4, 5, and 6 successively lowering their swords.

At the completion of the last round the dancers adjust their position (if necessary), halt, and scrape their swords on the ground as already described.

THE CLASH.

As in Figure 1 (last time).

SHOULDER-LOCK.

All form ring, facing counter-clockwise, place swords over right shoulders and grasp with left hands the tips of the swords in front. They move round slowly, and then, at a word from the leader, make a three-quarter turn clockwise, face centre, and make a Lock, bending points beneath hilts (8 bars, B music).

THE ROSE.

At the beginning of the next strain the Lock is exhibited in the way already described (8 bars, A music).

The leader then places the locked swords on the ground in the centre of the ring, and each man, facing the hilt of his own sword, "steps" (8 bars, B music).

The leader then raises the Lock to a horizontal position, shoulder-high, all march round, clockwise and counter-clockwise, and draw their swords in the way described in Figure 1 (8 bars, B music).

FIGURE 4.

MEET-AND-CROSS.

The dancers place their swords over right shoulders, and stand in two files, facing one another, thus:

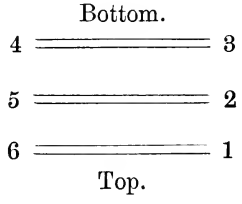
4 > < 3
5 > < 2
6 > < 1

Audience.

Music.		Movements.
A1	1—2	The two files advance four steps, partners clashing their swords together in the middle beat of the second bar.
	3—4	All retire four steps backward to places.
	5—8	The same again.
B1	1—4	As in A1.
	5—8	Partners pass by the right, change places, make a half-turn clockwise, and face one another.
A2	1—8	As in A1.
B2	1—8	As in B1, to places.

Plaiting.

Each dancer grasps the tip of his partner's sword with his left hand, thus :



They then perform the half-pousette as in the Flamborough dance (*see* Part II., p. 36) until all are once again in their original positions (24 bars). Neutral couples at either end should always spin, left-file dancers counter-clockwise, right-file clockwise. This movement is repeated as often as the leader elects.

The Roll.

Nos. 1 and 6 raise their swords and move down, changing places with Nos. 2 and 5, who move up under the swords held by Nos. 1 and 6. Nos. 1 and 6 then change places with Nos. 3 and 4, passing under the swords held by the latter; while Nos. 2 and 5 spin, No. 5 clockwise, No. 2 counter-clockwise. This process is continued, each couple moving from one end to the other and back again, always passing *over* the middle couple and *under* the top or bottom couple, and spinning upon reaching either end.

This movement is repeated as long as the leader elects. When the dancers are all in their original positions, the leader gives the word and all form a ring, Nos. 1 and 2 with their backs to the audience, and wait until the end of the strain, scraping their swords on the ground.

The New Roll.

All link up, hilt-and-point, while Nos. 1 and 2 hold up the sword between them. Nos. 3 and 6, side by side, followed by Nos. 4 and 5, then pass under the raised sword, Nos. 6 and 5 turning to their left and moving round No. 2, Nos. 3 and 4 to their right and round No. 1, No. 3 passing in front of No. 6, and No. 4 in front of No. 5. Simultaneously, Nos. 1 and 2 make each a whole-turn, No. 1 clockwise, No. 2 counter-clockwise. The four dancers now pass again under the sword, Nos. 6 and 5 moving round No. 2, Nos. 3 and 4 round No. 1, and repeat the process as often as the leader elects.

In the last round Nos. 6 and 5 turn to their right round No. 1, and Nos. 3 and 4 to their left round No. 2, No. 6 passing in front of No. 3, and No. 5 in front of No. 4. Upon reaching their places the dancers, now in hilt-and-point formation, face centre, move round to position, halt there and scrape their swords on the ground to and fro as above described. Throughout this movement, which is a very difficult one, the dancers must keep their hands close together and high above their heads.

This concludes the dance.

NOTATION.

PROLOGUE.

Fig. 1. The Clash (*see* p. 25).
Swing-and-Spin (*see* p. 26).
The Clash (*see* p. 26).
Swing and-Spin (*see* p. 27).
The Clash (*see* p. 27).
Swing and-Spin (*see* p. 28).
The Clash (*see* p. 28).
Left over-right Lock (*see* p. 29).
The Rose (*see* p. 29).

Fig. 2. The Clash (*see* p. 28).
Under-Single (*see* p. 30).
The Clash (*see* p. 28).
Over-Single (*see* p. 31).
The Clash (*see* p. 28).
Woody Lock (*see* p. 31).
The Rose (*see* p. 31).

Fig. 3. The Clash (*see* p. 28).
Under-Double (*see* p. 32).
The Clash (*see* p. 28).
Over-Double (*see* p. 32).
The Clash (*see* p. 28).
Shoulder Lock (*see* p. 33).
The Rose (*see* p. 33).

Fig. 4. Meet-and-Cross (*see* p. 33).
Plaiting (*see* p. 34).
The Roll (*see* p. 35).
The New Roll (*see* p. 35).

THE HANDSWORTH SWORD DANCE.

Handsworth is a populous suburb of Sheffield. The dance originally belonged to Woodhouse, one and a half miles from Handsworth, but it lapsed for several years, and, on its revival, was transferred to the latter place. It is still danced at Christmas-time every year by colliers living in and about Handsworth, and it is certainly one of the best and most inspiriting of the dances that still survive in Yorkshire.

The team consists of eight dancers, two clowns, and a musician.

COSTUME.

Each dancer wears a tightly-fitting soldier's tunic of black velvet, with seven rays of white braid across the chest, narrowing in length to the waist, and cuffs of dark crimson velvet, the upper and lower edges of which are bound with white braid; white ducks; black leathern gaiters up to the knee; stout black boots; and a crimson velvet skull cap, shaped like a glengarry bonnet, with six coloured ribbons attached to the back, and two large pads of white and blue crocheted wool stitched to the front (*see* Frontispiece). The captain or leader (No. 1) wears a rosette on his left breast.

Each dancer carries a highly-polished sword, the blade of which is twenty-six inches long by one and a-half broad, fitted with a stout wooden hilt, five inches in length.

The two clowns are dressed like those in the modern circus.

THE MUSIC.

This is supplied by a concertina. Three tunes are used in the dance—"Napoleon's March," which is played in the first two figures only (the Ring and the Clash), either "The girl I left behind me" or "The White Cockade" for the next eight figures, and "The Keel Row" for the Roll.

The music controls the steps throughout the dance, while a prescribed number of bars is allotted to each figure in accordance with the directions presently to be given.

THE STEP.

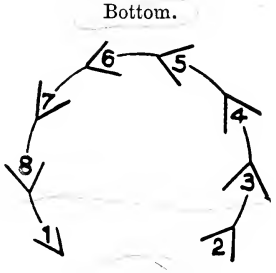
This is a high-springing, exuberant, running step, the dancers as they bound from one foot to the other freely raising the knee of the free leg. In movements like the Ring, and whenever the dancer has a clear space before him, the step is executed as vigorously as possible. At other and less favourable moments in the dance, it is modified and danced more quietly. Occasionally, too, the dancers do a kind of shuffling step, lazily dragging the free leg on the ground. Before the beginning of the Roll the dancers use the heel-and-toe step described in the instructions.

THE DANCE.

Except for a slight pause, made between the Lock and the Roll, the following figures are performed in one continuous movement.

Figure 1.—The Ring.

The dancers shoulder their swords and stand in an arc, facing counter-clockwise, leaving a gap of three or four yards opposite the audience, between Nos. 1 and 2, thus :—



They wait in this position while the musician plays the first strain of "Napoleon's March" (eight bars, A music), as in the Once-to-yourself of the Morris dance.

At the beginning of the second strain of the music (B) all dance round counter-clockwise, the leader and those immediately behind him quickly bridging, with three or four vigorous steps, the gap between them and No. 2 (eight bars, B music).

FIGURE 2.—THE CLASH.

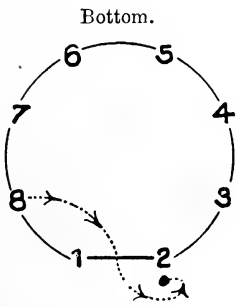
All make a half-turn counter-clockwise and dance round clockwise, clashing their swords together in the usual way (eight bars A music, four bars B music, *twelve bars in all*). During the last four bars of B music the dancers link up, hilt-and-point, and dance round to a very vigorous step.

FIGURE 3.—THE SNAKE.

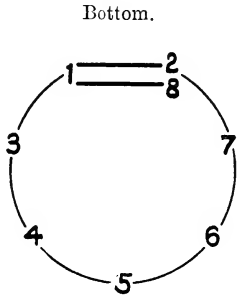
The leader, raising his left arm, jumps over his own sword. No. 2 then does the same, followed in order by Nos. 3, 4, 5, 6, 7, and 8 (eight bars, A music).

The leader, raising his right arm, then jumps over his left neighbour's sword, Nos. 8, 7, 6, 5, 4, 3, and 2, in turn, following suit (eight bars, B music).

FIGURE 4.—SINGLE-UP.



No. 1, raising his sword and forming an arch with No. 2, makes a whole turn clockwise, and faces him. Simultaneously, No. 8, raising his right arm, passes under the arch, turns to his left, makes a half-turn counter-clockwise, faces No. 1, and, standing by the side of No. 2, places his sword close to and parallel with No. 1's sword. Nos. 7, 6, 5, 4, and 3 now pass under the two swords and turn to their left, while, simultaneously, Nos. 8, 1, and 2 move down, keeping the two raised swords close together and passing them over the heads of the other five dancers. Upon reaching the lower end, No. 2, passing under No. 8's sword, moves forward to his place between Nos. 1 and 3, turns clockwise, faces No. 3 and makes an arch with him (four bars). The following diagram shows the position when Nos. 8, 1, and 2, have reached the lower end :—



Immediately No. 2 has raised his sword and made an arch with No. 3, No. 1 passes under it (backward, if he pleases), stands by the side of No. 3 and, raising his sword, places it close to and parallel with No. 2's sword. Nos. 2, 1, and 3 now move up to the top, hold the two swords close together and pass them over the heads of Nos. 8, 7, 6, 5, and 4, all of

THE HANDSWORTH SWORD DANCERS.

SINGLE-UP. NO. 6 IS JUST PASSING UNDER THE SWORDS.

whom, on passing through the arch, turn to their left as before (4 bars). The performers are now approximately in their original positions.

These two movements, down and up, are repeated three times, Nos. 3, 4, 5, 6, 7, and 8 successively raising their swords. The figure occupies 32 bars in all.

Figure 5.—Single-Down.

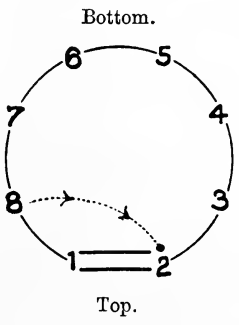
No. 1 lowers his sword, over which Nos. 8, 7, 6, 5, 4, and 3, in order, jump, turn to their left, and return to places (4 bars).

Directly No. 3 has passed over the sword, No. 2 leaps it, turning counter-clockwise, and, as quickly as possible, lowers his sword.

This movement is then repeated seven times, Nos. 2, 3, 4, 5, 6, 7, and 8 successively lowering their swords. The figure occupies 32 bars in all.

Figure 6.—Double-Up.

The Handsworth men dance this figure in the same way as Single-up (*see* p. 39), except that the two swords, which are passed over the dancers, are held wide apart instead of together. This method of execution is probably a corruption, due to forgetfulness. It is suggested that the figure should be performed in the following way:—

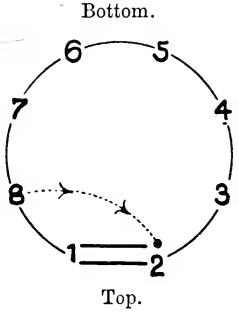


No. 1 forms an arch with No. 2. Simultaneously, No. 8 raises both hands, moves quickly forward, makes a half-turn counter-clockwise and faces No. 1, standing close at the right side of No. 2 and placing his sword parallel to No. 1's at a distance of about a yard from it. Nos. 7, 6, 5, 4, and 3, in order, then pass under the two swords and turn to their left round No. 2, while Nos. 1, 2, and 8 dance down to the bottom, holding the swords wide apart, and passing them over the heads of the other dancers. As they near the bottom No. 1 makes a whole turn clockwise; No. 8 passes quickly under No. 1's sword, turns to his left and passes round No. 2, who then moves forward to his place between Nos. 1 and 3 (4 bars).

No. 2 now forms an arch with No. 3. Simultaneously, No. 1 moves quickly forward and faces No. 2. The above movement is then repeated, Nos. 8, 7, 6, 5, and 4 passing under the two swords, while Nos. 2, 3 and 1 dance up to the top, holding the two swords wide apart and passing them over the heads of the other dancers. As they near the top No. 2 makes a whole turn clockwise; No. 1 passes quickly under No. 2's sword, turns to his left and passes round No. 3, who then moves forward to his place between Nos. 2 and 4 (4 bars).

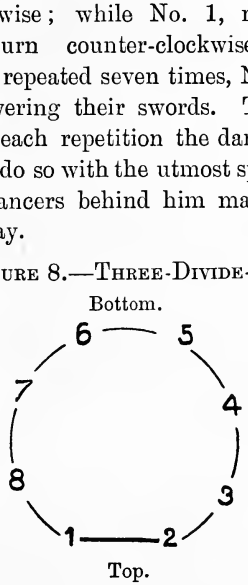
These two movements, down and up, are then repeated three times, Nos. 3, 4, 5, 6, 7 and 8 successively raising their swords. The figure occupies 32 bars in all.

FIGURE 7.— DOUBLE-DOWN.



No. 1 lowers his sword and faces No. 2. Simultaneously, No. 8, raising his left arm, moves quickly toward No. 2, makes a half-turn clockwise, and, crouching at his right side, faces No. 1 and places his sword by the side of No. 1's sword. Nos. 7, 6, 5, 4, and 3 then in turn leap over the two swords, turn to their left and return to places. During this operation, No. 8 slowly creeps over the two swords, turns round No. 2 and, at the conclusion of the movement dances backward to his place. Directly No. 3 has leaped the swords, No. 2 does the same, making a whole-turn counter-clockwise; while No. 1, raising both arms, makes a whole turn counter-clockwise (4 bars). This movement is then repeated seven times, Nos. 2, 3, 4, 5, 6, 7, and 8 in turn lowering their swords. The figure occupies 32 bars in all. In each repetition the dancer who lowers the second sword must do so with the utmost speed and smartness, in order that the dancers behind him may leap over the two swords without delay.

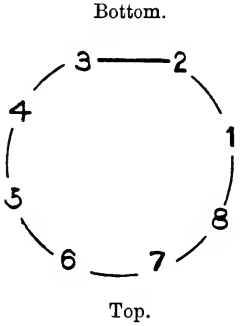
FIGURE 8.—THREE-DIVIDE-UP.



No. 1, raising both arms, makes a whole turn, clockwise, faces No. 2, and makes an arch with him. Nos. 8, 7, 6, 5, 4, and 3 immediately pass under the arch, Nos. 8, 7, and 6 turning to their left, Nos. 5, 4, and 3 to their right; while, simultaneously, Nos. 1 and 2 (together with No. 8, who stands close beside No. 2, holding his sword parallel to No. 1's, as in Single-up) move down to the lower end.

No. 2 now moves up till he faces No. 3, passing under the swords of Nos. 8 and 5. He then makes a half-turn, counter-clockwise, and again moves down to the bottom, passing outside Nos. 6, 7, and 8, he and No. 3 raising the sword between them (No. 2's), under which the other dancers move up to places, dancing backward (8 bars).

This completes the first round; the dancers are now in the following positions, Nos. 2 and 3 still holding up the sword between them :—



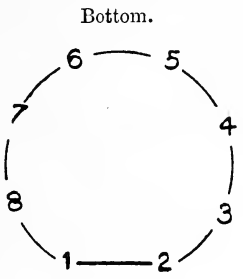
No. 2 now makes a whole turn clockwise. Nos. 1, 8, 7, 6, 5, and 4 then pass under the arch, Nos. 1, 8, and 7 turning to their left, Nos. 6, 5, and 4 to their right; while, simultaneously, Nos. 2 and 3 move up to the top. No. 3 then moves down till he faces No. 4 (passing under the swords of Nos. 1 and 6), turns counter-clockwise and dances up, he and No. 4 raising the sword between them (No. 3's), under which the rest of the dancers move down, dancing backward (8 bars).

This dual movement is then repeated three times, Nos. 3, 4, 5, 6, 7, and 8 successively raising their swords. The whole figure occupies 64 bars.

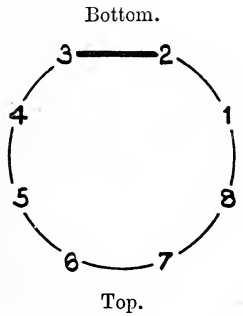
THE HANDSWORTH SWORD DANCERS.

THREE DIVIDE DOWN. NO. 3 HAS JUST JUMPED OVER THE SWORD.
NO. 2 WILL MAKE HIS COUNTER-CLOCK TURN THE NEXT MOMENT.

FIGURE 9.—THREE-DIVIDE-DOWN.

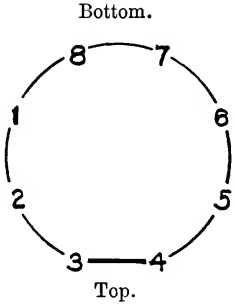


No. 1 lowers his sword, over which Nos. 8, 7, 6, 5, 4, and 3 in turn leap, Nos. 8, 7, and 6 turning to their left round No. 2, Nos. 5, 4, and 3 to their right round No. 1. Directly No. 3 has leaped the sword, No. 2 jumps over it, makes a three-quarter turn counter-clockwise, faces No. 3 and, together with him, dances down to the bottom, passing his sword over the heads of all the other dancers who move up to places under it, dancing backwards (eight bars), giving:—



Nos. 2 and 3, upon reaching the bottom, immediately lower the sword between them, over which Nos. 1, 8, 7, 6, 5 and 4, in order, leap, Nos. 1, 8, and 7 turning to their left

round No. 3, Nos. 6, 5, and 4 turning to their right round No. 2. Directly No. 4 has jumped over the sword, No. 3 leaps it, makes a three-quarter turn counter-clockwise, faces No. 4 and, together with him, dances up to the top, passing his sword over the heads of the other dancers who move down to places under it, dancing backwards (eight bars), giving:—



This dual movement is then repeated three times, down and up, Nos. 3, 4, 5, 6, 7, and 8 successively lowering their swords. The figure occupies 64 bars in all.

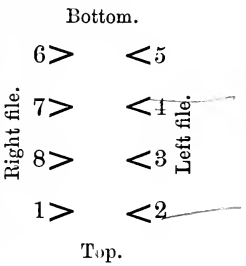
Figure 10.—The Lock.

All now dance round, clockwise, hilt-and-point, raising their feet and stamping them as loudly as possible (eight bars), regulating their pace so that at the end of the strain Nos. 1 and 2 have their backs to the audience. At the beginning of the next strain all make a whole turn counter-clockwise, face centre, close in, separate hands and lock the swords together, hilt over point.

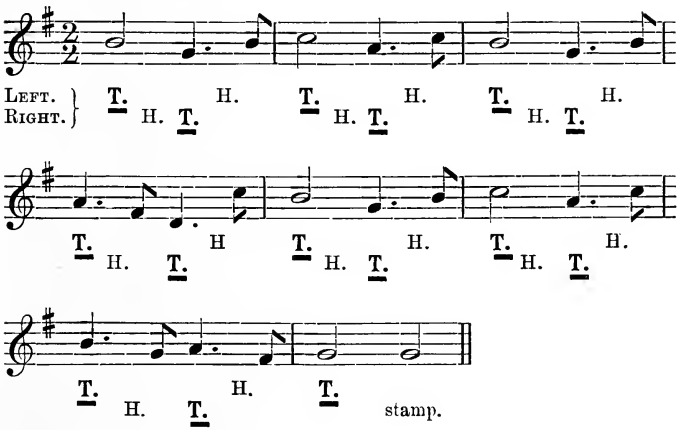
One of the clowns then enters the ring, the Lock is placed round his neck, Nos. 1 and 2 move a step or two backward, and all face the audience, standing in the position shown in the diagram to the Ring (*see* p. 38). In the absence of the clowns, No. 8, directly the Lock is made, moves into the centre of the ring and is encircled with the swords.

FIGURE 11.—THE ROLL.

After a short pause the dancers place their swords on their right shoulders and stand in two files, facing one another thus:—



Standing in this position they dance the following heel-and-toe step for eight bars:—



T means a slight spring on to the toe, or ball of the foot, which takes the weight of the body.

H means a tap of the heel.

At the beginning of the next strain all lower their swords to a horizontal position, grasp the tips of their partners' swords with left hands and spin twice, the left-file dancer of the first and third couples once clockwise and once counter-clockwise, the right-file dancer of these couples once counter-clockwise and once clockwise; while the dancers of the second and fourth couples reverse the direction.

They then dance the Roll in the following way, all beginning simultaneously.

Each couple, going down from the top to the bottom, passes successively over, under, and over the three couples coming up; while each couple coming up from the bottom to the top passes successively under, over, and under the three couples going down.

After each change of position, every couple spins once — left-file dancers counter-clockwise, and right-file dancers clockwise, in going down; left-file dancers clockwise and right-file dancers counter-clockwise, in coming up.

Upon reaching either end and completing the change, *i.e.*, a pass *and a spin*, a couple spins twice, the first time in the direction it has previously been spinning, and the second time in the reverse direction (sometimes, neutral couples, instead of spinning, "step" in the way above described).

Each change—*i.e.*, a pass and a spin, or, in the case of neutral couples, two spins—occupies four bars of the music.

This movement is continued until all have returned to their original places (32 bars), and may be repeated as often as the leader pleases.

This brings the dance to a conclusion.

NOTATION.

Fig. 1. The Ring (*see* p. 38).

Fig. 2. The Clash (*see* p. 39).

Fig. 3. The Snake (*see* p. 39).

Fig. 4. Single-up (*see* p. 39).

Fig. 5. Single-down (*see* p. 41).

Fig. 6. Double-up (*see* p. 41).

Fig. 7. Double-down (*see* p. 42).

Fig. 8. Three-divide-up (*see* p. 43).

Fig. 9. Three-divide-down (*see* p. 45).

Fig. 10. The Lock (*see* p. 46).

Fig. 11. The Roll (*see* p. 47).

THE AMPLEFORTH SWORD DANCE.

Ampleforth is about eighteen miles due north of York. A sword-dance used to be performed there annually at Christmas-time until about twenty years ago, when it was discontinued. The following particulars have been acquired from one of the surviving dancers, Mr. George Wright, an ex-railwayman, seventy-five years of age, now living at Darlington. Mr. Wright, besides dancing, used on occasion to play the part of the Clown.

Although the dance itself is a good one and possesses many unusual features, the chief interest lies in the dramatic dialogue, the Folk-play, of which that dance is the central incident. For the purpose of this book it has been found necessary to omit several lines that were corrupt and unintelligible, and to amend others. It is hoped, however, that it will be found possible to print elsewhere the whole of the text exactly as Mr. Wright gave it me.

The company consisted of six dancers (of whom the leader was known as the King), a Clown, a Queen, a man to carry the flag inscribed "God save the Queen," two "beggars" with collecting tins, and two musicians.

COSTUME.

The dancers wore red soldier-tunics with rows of buttons from each shoulder converging toward the waist; white trousers, with a red stripe down each leg; and small blue military caps.

Each dancer carried a steel sword, the blade of which was twenty-nine inches long by one inch wide at the hilt, tapering to a quarter-inch at the point, with two notches immediately below the hilt, and a T-shaped projection at the tip. The hilt was of wood, five inches long.

The Clown wore a loose blue tunic extending below the waist, with red sleeves; white trousers; and a billycock hat with a bunch of coloured rags and a small bell attached to the back.

The Queen, impersonated by a man, was neatly dressed in bonnet and skirt and "hadn't had his hair cut for eighteen months, so it was frizzy and long."

THE PROCESSION.

When going from place to place the troupe marched in procession, thus: The two musicians, flag-bearer, Clown and Queen, the King and the rest of the dancers in couples.

THE MUSIC.

The music was performed by a fiddler and a drummer. No special air was traditionally associated with the dance, though the favourite tune seems to have been "The girl I left behind me."

The music controls the steps only, except where otherwise directed in the instructions. It is continuous throughout the dance.

THE STEP.

In the Clash, the Lock, and the Rose, the dancers walk, or tramp, in time with the music. All the other figures are executed to a quiet running step similar to that used by the Kirkby Malzeard dancers (*see* Part I., p. 41).

THE PLAY.

Except when otherwise directed, the following dialogue is to be spoken. The four tunes to which reference is made below, are printed in "The Sword Dances of Northern England, Songs and Dance Airs," Book III. The singing should, of course, be unaccompanied.

FIRST PART.

[*Enter King and Clown.*

King: Make room, make room for these jovial lads
That are a-wooing bound;
For I can handle a sword
With any man in town.
Last night I went to see
Miss Madam Molly;
She was so fair and comely
And not adorned with pride;
I am so deep in love with her
That I don't know how to bide.
To-night I went to see
Miss Susannah Parkin;
She was so fine and gay,
But the dogs made such a barkin'
I forgot all I had to say.
So I pray thee, honest Christian,
What next must I say to her?

Clown: Thou must give her gallant speeches,
And honestly must woo her.

King: Ay, man, her mother likes me well; she has forty thousand pound of her own and she'll give it all to myself.

Clown: I'll stand thy friend right jarvey,
I'll stand thy friend, my lad;
I'll stand thy friend right jarvey,
And, see thee, my heart's full glad.

King: And many a better thing she'll give us when we get wed.

Clown: Come thy ways; I'll a-want* thee we'll get her.

[*Enter Queen.*

* Warrant.

(*From here to the end of the First Part the dialogue is sung to Tune No.* 1.)

Clown: Madam, behold a lover!
You shall quickly see my son.
Queen: Long time have I been waiting,
Expecting Ben would come:
Ben 's grown a smart young fellow
And his face I long to see.
Clown: Here 's one that doth me follow,
And perhaps it may be he.
O Ben, how dost thou do, my lad?
Thou'st welcome from the seas.
King: Thank you, father, how do you do?
I am very well at ease.
Clown: O Ben, come let me kiss thee,
For with joy I'm fit to cry.
King: O father, I had rather kiss
That lady standing by.
Clown: O Ben, come show thy breeding;
Give to her a gentle touch.
She 's got such a face to feed on,
The seas could afford none such.
She 's a sweet and honest creature,
And she 's of a noble fame;
She 's a sweet and modest creature,
And Susannah is her name.
King: Father, that 's well remembered.
Pray, how is Dick and Val?
Clown: Poor Dick, his life is ended;
He 's gone and left his all.
Did I not write last summer
That pale death had closed his eyes?
King: It 's as true as I'm a sinner!
I had forgotten quite.
Clown: Then it 's home I will retire,
For fear I'll spoil your sport:

For while I'm standing by here,
Our Ben can't frame to court.
So, Madam, don't be cruel,
Since you're a charmer fair:
Spare him as a jewel,
For you'll like to be my heir.

[*Exit Clown.*

King: Madam, my father has declared
You are to be my wife;
Or otherwise I am inclined
To lead a single life.
For when a man gets married
He 's down like a galley slave.
Bachelors like sailors are
With the liberties they have.

Queen: O, Sir, who does compel you
Against your will to wed?
Indeed, I needs must tell you,
You're but a loggers-head.*
Your cheek is none so charming
As to kindle Cupid's fire;
You've neither wit nor larning,
Nor beauty to admire.

King: [*Goes up to the Queen*] O, Madam, do but hear me!
I've got something more to say.

Queen: [*Gives him a "pick."*†] Don't stand so near-hand by‡ me;
Stand further off, I pray;
I have not lost my hearing,
Nor yet I am not dumb!
But, in spite of all your jeering,
I can exercise my tongue.

---

* *i.e.*, Fool. † Push. ‡ Close to.

King: Says thee so, thou Mistress Cheesemouth?
Thee might give me better words,
Although thou 's a genteel carcase,
Thy face it is absurd.
Thy cheeks are cakes of tallow,
Thy lips are blue all o'er;
Thou 's tawny black and yellow,
And forty colours more!

[*Queen goes up to the King again. She gives him a "pick," and stamps her foot.*

Queen: Begone! thou piece of valour,
For thou stinks of pitch and tar.
Go hang thyself on the mainmast,
Where I never shall see thee more.
Take along with thee my wishes
To the bottom of the sea;
Thou 's fitter for the fishes,
Than a woman's company.

[*Exeunt King and Queen.*

SECOND PART.

Clown: Here comes I, that never come yet,
With my great head and little wit.
Though my head be great
And my wit be small,
I've six fine lads
'll please you all.
My head 's made of iron,
My heart 's made of steel,
My hands and feet of knuckle-bone,
I challenge thee out to feel!

[*Enter King. King and Clown cross swords and fight.*

King: How long will this unthinking fool
Disturb us of our privacy?
Fair Rose, thou may with boldness come
And banish him from our company.

[*Enter Queen.*

Queen: That would betray great want of skill;
It 's good to keep two strings for one bow.
Perhaps I might bear him goodwill,
As much as I might do to you!

Clown: O, that 's well answered, my dear Rose,
I love the girl that 's plain and free.
Thou may be packing, snotty nose!
Small hopes I find there is for thee.

King: Surely this woman 's worse than mad!
Judge, gentlemen, as well as me!
In taking such a snotty lad,
And despising such a spark as me!

[*Straightens himself up.*

Queen: My father calls: I must obey.
Be sure you both in peace remain,
Till you hear further what I say
The next time that we meet again.

[*Exit Queen.*

King: Thou art a fool, O then say I,
My reasons are expounded clean;
For women may riddle, but none can tell
By plain subtraction what they mean.

Clown: Still greater fool by half than I!
Of what thou hears a woman say
If thou would know the certainty,
It 's meant quite the contráry way.

[*Exit King.*

Clown: The devil go with them, for now they're gone and left me here behind; I'll go and see if all 's well at home. Faith man! and I'll away an' all.

[*Exit Clown.*

THIRD PART.

King: I'm a King and a Conqueror too,
And here I do advance!

Clown: I'm the clown of this noble town,
And I've come to see thee dance.

King: The clown come to see a King dance!

Clown: A King dance! I ask thee, good fellow, didn't I see thee tending swine t'other day?—stealing swine, I meant to say.

King: Now you've given offence to my Majesty. Thou must either sing a song, or off goes your head!

[*The King tries to knock him about with his sword.*

Clown: I only know a lame song.

King: I like a lame song.

Clown: How can I be merry and wise,
Or in my heart contented be?
When the bone of my arm is out of place,
And he mun put his nose where the bone should be.

[*Points his elbow at the King.*

King: I! Put my nose where the bone should be!
You old fool! sing it over again, and sing it right.

Clown: I'll nobbut sing it again.

[*Clown sings song as before but points his elbow at another man.*

King: As you've sung that so well, you must sing us another.

Clown: How can I sing another when I don't know one?

King: I must have one, or off goes your head.

Clown: Let me study a minute. I've studied a love song about murder my grandmother learned me seven years after she was dead.

King: O, I like a love song.

Clown: O love, it is a killing thing,
It 's both for heart and mind;
And he that doesn't come before
He needs must come befoor.

King: You old fool, what difference is there between before and befoor? Sing it over again, and sing it right.

Clown: I'll nobbut sing it again.

King: Sing it over again, and sing it right, or off goes your head!

Clown: O love, it is a killing thing,
It 's both for heart and mind;
And he that doesn't come befoor,
He needs must come before.

King: What difference is there between befoor and before? Sing it again and sing it right.

Clown: It 's the way I learned it. Sing it yourself.

King: If I sing it, see that you learn it.
O love, it is a killing thing,
It 's both for heart and mind;
And he that doesn't come before,
He needs must come behind.

[*King and Clown exeunt.*

Fourth Part.

[*Enter King.*

King: I'm a king, and a king of high renown;
I'm sorry that I should be offended
With that ragly fellow that 's called a clown.

[*Enter Clown.*

Clown: What needs thou be offended at me?
And make that great, long, ugly face at me?
If thou was hanged in yonder tree,
I could make a far better king than thee!

King: [*Goes up to dancers, who are behind the door.*
Come all ye young men, and draw your swords straight,
And take this fool clean out of my sight,
For if I talk to him, he'll talk to me all night.
[*Dancers rattle their swords. Exit King.*
(*Sung to Tune No.* 2.)

Clown: Ye gentlemen all, who in mirth take delight,
And intend our sport for to see,
I've come for to tell you that I am the Clown,
And, pray you, how do you like me? (*bis*).
Although I am little, my strength it is great:
I would scorn for to tell you a lie,
I once killed a hedgehog as big as myself,
And it made me a rare apple-pie (*bis*).
My father was topsman and tidesman three years,
Alas! he was til-ed so high:
It was all for stealing three lusty grey mares,
If that isn't true, it 's a lie (*bis*).
Now as for myself, I'm a butcher so good,
I can hit both the mark and the square;
I can stick a young heifer and never draw blood,
And that I can do to a hair (*bis*).
I always was jovial, and always will be,
Always at one time of the year,
Since Adam created both oxen and plough,
We get plenty of store and strong beer (*bis*).
(*Change to Tune No.* 3.)
So now I've told my birth,
And the place from whence I come;
So now I will set forth
Our noble dancers on.
Our dancers will appear
In splendour by and bye.
Gooks bobs! I do them hear!
[*Dancers rattle their swords, but keep out of sight.*

Silence! Silence! I cry.
Our dancers will appear
In splendour, red and white,
Gooks bobs! and do them see,
They're coming into sight.

[*The King just shows himself.*

(*Change to Tune No.* 2.)

The first that comes on is King Henry by name,
He 's a King and a conqueror too;
And with his broad sword he will make them to fall;
But I fear he will fight me, I vow (*bis*).

[*King enters and fights with Clown.*

[*Enter No.* 2.

The next is Progallus, as some do him call,
He 's a general to the same king;
And with his broad sword he will make them to fly;
Isn't that a most desperate thing? (*bis*).

[*Enter No.* 3.

The third I shall name without any offence,
He 's a gentleman just come from Cork;
He 's witty, he 's pretty in every degree,
And amongst the girls he will sport (*bis*).

[*Enter No.* 4.

The fourth it is Hickman, a rival of mine,
And a passionate lover is he;
He 's always bewitched by a beautiful lass,
But young Cupid his ruin shall be (*bis*).

[*Enter No.* 5.

The fifth it is Jerry, a passionate friend,
He follows his master indeed;
He 's been a true trudger as ever did bend,
And I wish we'd some more of his breed (*bis*).

[*Enter No.* 6.

Here 's little Diana I'd like to forgot,
Whose beauty shines much like my own ;
But if ever we get our heads to the pot
We'll drink till't strikes fourteen at noon (*bis*).

[*The six dancers exeunt.*

(*Change to Tune No.* 1.)

Go on, my six brave heroes ;
Our valour has been tried ;
All on the plains of Waterloo
These six fought side by side.
They fought against Napoleon bold,
And made him run away ;
They sent him to St. Helena,
And there they made him stay.
Now all you pretty lasses,
That 's sitting round about,
These are six handsome young lads
As ever was turned out.
They'll make you loving sweethearts,
For ever they'll be true ;
They'll fight for you as manfully
As they did at Waterloo.

[*Enter No.* 1, *the King. He walks round in a small circle, clockwise, with his sword over his shoulder. The other dancers, as they enter, walk behind him, in order.*

The first that I do call upon
He is a noble king ;
He is as handsome a young man
As ever the sun shone on.
He 's like his brother Cupid :
Look on the charming boy !
And when he meets with a bonny lass
With her he loves to toy.

[*Enter No.* 2.

The next he is a bashful youth,
He 's brother to the moon ;
But doesn't he get his name up
In country and in town.
Amongst the pretty wenches
He drives a roaring trade ;
And when he meets with a bonny lass
His valour is displayed.

[*Enter No.* 3.

The next he is a sparkly lad,
With his broad sword in his hand ;
He'll show you honest sword-play
As any in the land.
So now I bid thee come thy way
All with thy valiant spear,
For thou canst act a gallant part
As well as any here.

[*Enter No.* 4.

The next he is a rakish youth ;
I've heard his mother say
That she'd give him some good advice
Before he went away.
He was never to kiss a black lass
When he could kiss a white,
But when he met with a bonny lass
To kiss her, black or white !

[*Enter No.* 5.

The next he is a valiant youth,
All in the wars he 's been ;
When he returned from Waterloo,
The bells did loudly ring.
He won the day in splendour,
He fought a valiant main.
His countrymen did all rejoice
When he returned again.

[*Enter No.* 6.

The next he is as brave a man
As any you did see;
So well he did act his part
For his King and count-e-ry.
He 's got no fear about him:
For ever he'll be true;
He'll fight for you as manfully
As he fought at Waterloo.

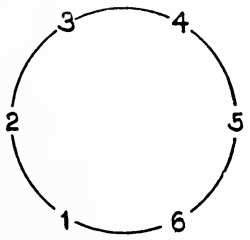
(*Change to Tune No.* 3.)

So lasses prepare your lips
Or else before your eyes
These six lusty lads I've got
Will carry off the prize.
So speak, spectators all,
If you'll not take it amiss,
While these lads dance their shares,
These lasses I will kiss.
So now you've seen us all,
Think of us what you will;
Music! strike up and play
"T'aud wife of Coverdill."

[*The musician strikes up, and the dancers at once execute the following figures.*

THE DANCE.

The Clash.

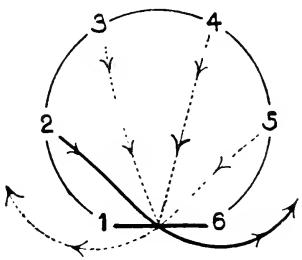


The dancers, in the above order, walk round, clockwise, clashing their swords in the usual way (4 bars), and then, making a half-turn clockwise, march back to places, clashing as before (4 bars).

The Ring.

They then dance round in a ring, clockwise, each man placing his sword over his right shoulder and grasping the tip of the sword in front of him (4 bars). All now raise right hands, place their swords on left shoulders, and continue dancing round clockwise (4 bars), so regulating their pace that at the end of the movement Nos. 1 and 6 have their backs to the audience.

Fourth-Man-Over.



No. 1 lowers his sword, over which Nos. 5, 4, 3, and 2 successively jump and return to places, Nos. 5, 4, and 3 turning to their right round No. 1, No. 2 to his left round No. 6. Immediately No. 2 has jumped the sword No. 6, raising his right arm, leaps the sword and makes a whole turn counter-clockwise; while No. 1 stands up and with his left arm guides No. 2 to his place.

This movement is then repeated five times, Nos. 2, 3, 4, 5, and 6 successively lowering their swords.

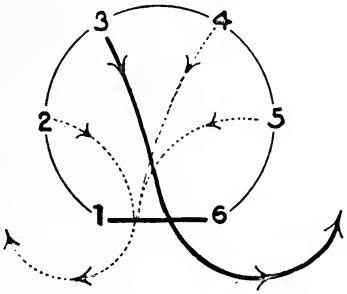
FOURTH-MAN-UNDER.

No. 1 raises his sword and forms an arch with No. 6. Nos. 5, 4, 3, and 2 then pass under the raised sword and return to places, Nos. 5, 4, and 3 turning to their right round No. 1, No. 2 to his left round No. 6.

Directly No. 2 has passed under the arch, No. 1 makes a whole turn, clockwise, and, with his left arm, guides No. 2 to his place; while No. 6 makes a whole turn counter-clockwise.

This movement is then repeated five times, Nos. 2, 3, 4, 5, and 6 in turn raising their swords and making an arch.

THIRD-MAN-OVER.



No. 1 lowers his sword, over which Nos. 5, 4, 3, and 2 successively leap and return to places, Nos. 5, 4 and 2 turning to their right round No. 1, No. 3 to his left round No. 6. As No. 2 leaps the sword, No. 1 passes his left arm over his head. No. 6 then raising his right arm, jumps over the sword and turns counter-clockwise.

This movement is then repeated five times, Nos. 2, 3, 4, 5, and 6 successively lowering their swords.

THIRD-MAN-UNDER.

No. 1 raises his sword and makes an arch with No. 6. Nos. 5, 4, 3, and 2 then pass under the arch and return to places, Nos. 5, 4, and 2 turning to their right round No. 1,

No. 3 to his left round No. 6. Directly No. 2 has passed under the arch, No. 1 makes a whole turn clockwise, while No. 6 makes a whole turn counter-clockwise.

This movement is then repeated five times, Nos. 2, 3, 4, 5, and 6 successively raising their swords and making an arch.

Double-Over.

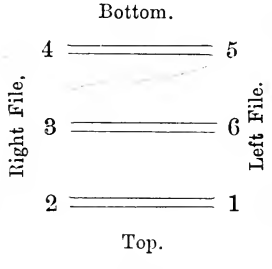
This is performed in the same way as Double-over in the Kirkby Malzeard dance (*see* Part I., p. 50), except that Nos. 1, 2, 3, 4, 5, and 6 successively lower their swords, and that at the end of each round *both* dancers, who lower the sword, leap over it.

Double-Under.

This is performed in the same way as in the Kirkby Malzeard dance (*see* Part I., p. 49), Nos. 1, 2, 3, 4, 5, and 6 successively raising their swords and making an arch.

Plaiting.

The dancers now release the points of their left neighbours' swords, divide into couples, each man grasping the tip of his partner's sword and placing his own close beside it, and stand thus:—



They then perform the following movements :—

(1) First and second couples change places, Nos. 1 and 3 moving four steps forward and four steps backward, alternately pushing and pulling their partners; while Nos. 4 and 5 spin twice, No. 4 clockwise, No. 5 counter-clockwise (4 bars).

(2) First and third couples change places, Nos. 1 and 4 moving four steps backward and four steps forward, alternately pulling and pushing their partners; while Nos. 3 and 6 spin twice, No. 3 clockwise, No. 6 counter-clockwise (4 bars).

(3) Second and third couples change places, Nos. 6 and 4 moving four steps forward and four steps backward, alternately pushing and pulling their partners; while Nos. 1 and 2 spin twice, No. 1 counter-clockwise, No. 2 clockwise (4 bars).

These changes are continued until the three couples are once again in their original places (6 changes, *i.e.*, 24 bars). The whole movement is then repeated as often as the leader pleases.

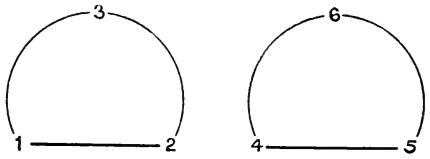
It will be seen that in starting to go up or down the dance the left-file dancer begins the first change by pushing his partner, and the second change by pulling him ; while neutral couples spin twice, left-file dancers counter-clockwise, right-file clockwise.

Waves-of-the-Sea.

The dancers, still in couples, but holding their swords wider apart, stand as shown in the preceding diagram, and then dance the Roll as in the Sleights dance (*see* Part II., p. 25).

Three-Reel.

The dancers now divide into two sets of three, and stand, each set in hilt-and-point formation, thus: —



Nos. 1, 2, and 3 then perform the following movements; while, simultaneously, Nos. 4, 5, and 6 do the same.

No. 1 raises his sword, under which No. 3 passes, turns to his left round No. 2, and returns to his place. Immediately No. 3 has passed under the arch, No. 1 moves counter-clockwise round Nos. 2 and 3, and returns to his place; while No. 2 makes a whole turn counter-clockwise. This movement is then repeated twice, Nos. 2 and 3 successively raising their swords.

These three movements are repeated by both sets of dancers as often as the leader elects.

If there is space enough, each set may move round the other clockwise, while the movements above described are being executed. This is effected by No. 2 in the first round, and Nos. 3 and 1 in the second and third rounds, moving slowly forward while the other two dancers pass behind them (Nos. 5, 6, and 4 in the other set doing likewise).

At a signal from the leader, all six form a ring in original order, face clockwise, place swords on right shoulders, grasp the tips of the swords in front, and dance round to the end of the strain.

The Ring.

As before (*see* p. 64).

Third-Man-Over.

As before (*see* p. 65). At the conclusion of the movement all dance round clockwise, hilt-and-point, to the end of the strain.

Nip-it Lock.

At the beginning of the next strain all raise their arms, make a whole turn, clockwise, lock the swords together, and then move slowly round till the end of the strain (8 bars).

The Wheel.

At the beginning of the next strain all walk round clockwise, while the leader, holding the Lock by his own hilt in his right hand, raises it above his head, arm erect. At the end of the first bar he passes it behind him to No. 6, who grasps it by his own hilt and, at the end of the second bar, passes it behind him to No. 5. In this way the Lock is passed round the ring until it returns to the leader, each dancer in turn receiving it from the man in front and passing it to the man behind. All then march round to the end of the strain (8 bars).

This movement may be lengthened by each dancer retaining the Lock for two or more bars instead of one, the movement in that case taking 16 bars or more instead of 8.

The Rose.

This is performed in one or other of two ways, according as the dance is performed with or without the Play.

When the dance only is done the figure is performed as follows: The leader places the Lock on the ground in the centre of the ring, and all dance round, clockwise (4 bars). The dancers then clap three times, on the two beats of the fifth bar and the first beat of the sixth; while the Clown, after throwing down his sword, claps three times on the

second beat of the fifth bar and the two beats of the sixth. All now stoop down, raise the Lock to waist-level, each holding the hilt of his own sword in his right hand, and, on the second beat of the last bar, smartly draw their swords from the Lock.

When the dance is performed as an integral part of the Play, the Rose is executed as follows.

An outsider, in ordinary dress, enters the ring, and the Lock is placed round his neck. The dancers now walk round, clockwise, each holding his own hilt in his right hand (4 bars). In the fifth and sixth bars the Clown and the dancers each clap three times in the way described above. At the beginning of the seventh bar all dance round, clockwise, each holding the hilt of his own sword in his right hand, and, on the second beat of the last bar of the strain, draw their swords smartly from the Lock. The man in the ring at once falls to the ground and feigns death, while the dancers, terrified at what they have done, run away and hide themselves, leaving the Clown and the dead man alone on the stage.

NOTATION.

The Clash (*see* **p**. 63).
The Ring (*see* p. 64).
Fourth-Man-Over (*see* p. 64).
Fourth-Man-Under (*see* p. 65).
Third-Man-Over (*see* p. 65).
Third-Man-Under (*see* p. 65).
Double-Over (*see* p. 66).
Double-Under (*see* p. 66).
Plaiting (*see* p. 66).
Waves-of-the-Sea (*see* p. 67).
Three-Reel (*see* p. 68).
The Ring (*see* p. 64).
Third-Man-Over (*see* p. 65).
Nip-it Lock (*see* p. 69).
The Wheel (*see* p. 69).
The Rose (*see* p. 69).

Fifth Part.

[*The Clown walks about with his head in the air and tumbles over the corpse.*

Clown: It 's rough ground!

[*He turns round, walks backward, and tumbles over again.*

[*Enter King.*

King: Hullo! hullo! what 's the matter here?

Clown: A man dead.

King: I fear you've killed him.

Clown: No! He 's very near killed me! (*Stamps his feet.*)
Come, all you villains, and clear yourselves.

[*Enter No.* 2.

No. 2 (*spoken*): I am sure it 's none of I
That did this bloody act;
It 's he that follows me
That did it, for a fact.

[*Enter No.* 3.

No. 3: I'm sure it 's none of I
That did this awful crime;
It 's he that follows me
That drew his sword so fine.

[*Enter No.* 4.

No. 4: Don't lay the blame on me,
You awful villains all;
I'm sure my eyes were shut
When this young man did fall.

[*Enter No.* 5.

No. 5: How could your eyes be shut
When I was looking on?
I'm sure that you were with us
When first our swords were drawn.

[*Enter No* 6.

No. 6: Our King has done the deed,
And he lays the blame on me.
Before I'll take the blame
I'll try my sword with thee.

[*The King and No. 6 cross swords and fight.*

King: Oray! Alas! what shall I do?
I've been the cause of all this war.
Oray I am that it should happen so,
That I should slay this poor old man.

Clown: How can he be an old man? A young man like me, his father! I got* him this morning before I got my breakfast. Bury him! We'll sing a psalm over him.

[*All kneel round the dead man. The Clown stands up and gives out the following lines in a stentorian voice, the dancers repeating each couplet after the Clown, and singing the lines to Tune No. 4.*

Clown: When first King Henry ruled this land
He was a right generous king;

He stole three pecks of barley-meal
To make a large pudding.

And when this pudding it was boiled,
They filled it full of plums,

And there was lumps of suet in
As big as my two thumbs.

[*Each singer puts his two thumbs together and holds them up.*

The King and Queen they both did eat,
And gentlemen likewise;

* Begot.

And what they couldn't eat that night
Next morning had it fried.

[*The Clown now reads the dead man's Will. He hands his sword to a bystander and then produces a dirty piece of paper out of his pocket.*

Clown: Tom and Jerry up a tree. . . . . .
(*Sings*)
King: No! That's wrong. Read it right.
Clown: God in heaven take my soul;
(*Reads*) Churchyard take my bones;
And that man, that holds my sword,
Take my wife and bairns.
King: How can we
This man burie,
When people all around us stand?
But if we mean to escape a halter,
For a doctor we must send.

[*All shout for a doctor.*

King: I have heard of doctors, far and near;
I have heard of one, though he lives in Spain;
I'll lay ten pounds, if he was here,
He would bring this man to life again.
Five, ten, fifteen, twenty pounds for a doctor!

[*Enter Doctor, riding on the back of another man. He dismounts.*

Doctor: See, Sir, a doctor here, who travels much at home. Take these here, my pills! They cure the young, the old, the hot, the cold, the living and the dead. What the devil's the matter here?
King: A man dead.
Doctor: How long has he been dead?
King: Seven minutes. Can you cure him?
Doctor: If he has been dead seven years, I can cure him.

King: What is your fee?

Doctor: My fee is nineteen pounds, nineteen shillings, elevenpence three farthings, a peck of gingerbread, and some oats for my horse.

King: It is an imposition! I shan't pay it.

Doctor: Gee, Ball! (*mounts and rides off*).

King: Hi! Hi! Doctor! Is that the lowest you will take?

[*Enter Doctor.*

Doctor: I'll throw off the oats and the gingerbread.

King: You must try your skill.

[*The Doctor kneels down and feels the dead man's pulse.*

Doctor: He has got a raging pulse!

Clown: How can a dead man have a raging pulse?

[*The Doctor pretends to give him a pill. The Clown pulls him away.*

Clown: Giving a dead man physic?

King: Can you cause a stomach* in the morning?

Doctor: I can cause a stomach in the morning, make his victuals fly down his throat like a two-legged wheelbarrow, and rattle in his bowels like a pair of chests of drawers.

King: Can you do anything for a fair lady?

Doctor: Yes! If ever a fair lady in this room wants a husband, bring her to me, and I'll find her one.
Of thousands which I've cured,
There's no one here can tell.
It's all this little vandorious† box. (*Taps box.*)
Take this, take that, and you're well.

King: Well, doctor, what is your name?

Doctor: I don't like to tell it to a ragamuffin like you.

King: I must know your name.

---

* Appetite. † Pandora's.

Doctor: Well, you shall know it, but it takes a good scholar to read it. My name is Ivan-lovan-tantaman, laddie, seventh son of a new-born doctor. Here I've travelled through fifty-five kingdoms and now return to my own again; cure men with their heads off, men with their hearts out, the itch, the stitch, the stone, the bone, the pulse, and the gout; and if there are nineteen devils in a man I can fetch twenty out.

King: Hi! Doctor, he 's a long time coming to life!

Doctor: Well, I must bleed him.

[*Whereupon the Clown sharpens first the hilt and then the point of his sword, and gives the King the dead man's arm to hold up. He then backs a few paces, and runs at the arm with his sword. This he misses, but hits the King instead, who, crying out* "Ten thousand murthers!" *tumbles down and knocks off his knee-cap. This however, the Doctor puts right. The Clown then helps to bleed the dead man in the wrist, which he ties up in a handkerchief.*

Doctor: I've travelled for my education.

King: How far have you travelled?

Doctor: All the way from the fireside, upstairs, knocked the looking-glass over, and back again.

King: Is that all you have travelled?

Doctor: Oh, no! not by a great deal. I've travelled all the way from Itti-Titti, where there 's neither town nor city, wooden churches, leather bells, black puddings for bell-ropes, little pigs running up and down the street with knives and forks stuck in their backs, crying "God save the Queen!"

King: Well, doctor, he is a long time coming to life
Clown: I'll fetch him back to life.

[*The Clown moves the dead man's feet to one side, and then, when the King says that that is wrong, moves them to the other. The King saying that this is also wrong, the Clown stretches the legs apart and putting his sword to the dead man's throat, draws it down the middle of his body. At this the dead man comes to life, jumps up and sings the following lines to tune No. 3:—*

Good morning, gentlemen,
A-sleeping I have been;
I've had such a sleep
As the like was never seen.
And now I am awake
And alive unto this day,
Our dancers shall have a dance,
And the doctor have his pay.

[*The dancers then form up, and perform a figure or two of their dance. This concludes the entertainment.*

THE ASKHAM RICHARD SWORD DANCE.

At Askham Richard, about five miles south-west of York, a sword dance used annually to be performed for a week—or sometimes two weeks—after Christmas. The custom was discontinued about forty years ago.

The company consisted of eight dancers, a Fool, a Besom-Betty, a King, a Queen, two men carrying a large banner suspended between two poles and bearing the legend, "God speed the plough," three musicians, and two "beggars" with small collecting tins.

COSTUME.

The dancers were dressed in white calico tunics extending below the waist, and trimmed with red braid; white ducks, with a red stripe down each leg; and high hats covered with ribbons when they walked in procession; or wire wreaths of artificial flowers when they danced.

Each dancer carried a wooden sword of ash, about three feet long, pointed at one end and thickened at the handle-end by the addition of two blocks of wood fastened on either side. In the procession, small coloured flags were attached to the tips of the swords. These were square, about the size of a small pocket-handkerchief, with a broad hem, or slot, so as to slip on or off as required. The Fool carried a long stick, or pole, with a bladder tied to one end.

The Besom-Betty, impersonated by a man, was dressed in an old frock and scuttle-bonnet, and carried a broom to sweep away the snow and clear a place for the dancers ("We used to enjoy ourselves proper, but it wanted to be frost and snaw," my informant remarked).

THE MUSIC.

This was supplied by two fiddlers and a drummer. During the procession any suitable slow march tune was played. For the dance, "The Fisher Laddie" was the usual

tune—sometimes varied, however, by a curious air consisting of a combination of "The girl I left behind me" and "The British Grenadiers."

Ordinarily, the music controls the steps only; but, as will be seen later on, certain figures begin or end synchronously with one or other of the strains of the music.

Except between the figures, where a slight pause is made, the music is played continuously throughout the dance.

The musician must be careful to begin the Rose with the first strain, A, of the music.

THE STEP.

This is a springy, running step like that used in the Kirkby Malzeard Dance, but rather more lively (*see* Part I., p. 41). This step is continued throughout the dance, except in the Clash and the Rose, where a modified and quieter form of it is used.

THE PROCESSION.

When moving from place to place the company marched in procession in the following order: The two banner-bearers; the King and Queen, arm-in-arm; the Besom-Betty and the Fool, arm-in-arm; the eight dancers in single file, waving their flags above their heads. All marched along slowly in the above order except the dancers, who executed a straight hey as they advanced in the following manner. The hindmost dancer, quickening his pace, passed to the right of the second dancer, to the left of the third, and in this manner threaded his way to the top of the column, where he slowed down and marched behind the Besom-Betty and the Fool. Directly the hindmost man had passed the third dancer, the second man heyed to the top of the column in like manner. This movement was continued in turn by the rest of the dancers throughout the march, each successively heying from the

bottom of the column to the top, and then marching along slowly until the remaining seven dancers had passed him, when he once again repeated the process.

On arriving at its destination, the procession broke up; the dancers exchanged their high hats for the flower-wreaths, removed the flags from their swords, and lined up in the following order:

8	7	6	5	4	3	2	1
V	V	V	V	V	V	V	V

Audience.

The Fool then sang a song (unfortunately forgotten), in which he called out the dancers in order, one by one, while he walked slowly round in a ring, clockwise, between the audience and the dancers. Each man, on being called, left the file and walked behind the Fool.

At the conclusion of the song the Fool left the ring and faced the dancers, standing with his back to the audience. Here he was joined by the King, who, waving his sword, addressed the dancers in a loud voice—

I am a king and a conqueror,
And now do I advance!

To which the Fool added—

And I am a clown, an ugly clown,
And I've come to see you dance.

The King and the Fool now stepped aside, the former calling out "Now, my boys, present! Rattle up!" The dancers then proceeded to execute the following figures.

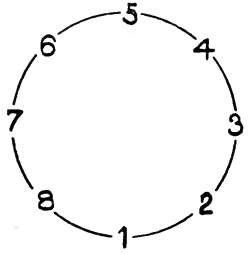
THE DANCE.

The movements in each of the following figures are continuous. A slight pause should be made between the figures.

FIGURE 1.

The Ring.

The dancers dance round in a ring, clockwise, waving their swords above their heads, hilts at chin-level, for eight bars (A music) in the following order :—



The Clash.

The dancers continue dancing round, clockwise, clashing their swords together in time with the music in the usual way (8 bars, B music). They then quickly make a half-turn, clockwise, and dance back to places, holding their swords in their right hands, and clashing as before (8 bars, A music).

Your-Own-Sword.

All face centre, linking up hilt-and-point. No. 1 then raises his left arm and leaps over his own sword, the rest of the dancers, in order, following suit. The dancers then dance round, clockwise, until the end of the strain (8 bars, B music). This movement is then repeated seven times, Nos. 2, 3, 4, 5, 6, 7, and 8 in turn initiating the evolution.

Single-Over.

As in the Kirkby Malzeard dance (*see* Part I., p. 47), Nos. 1, 2, 3, 4, 5, 6, 7, and 8 successively lowering their swords.

Single-Under.

As in the Kirkby Malzeard dance (*see* Part I., p. 45), Nos. 1, 2, 3, 4, 5, 6, 7, and 8 in turn raising their swords.

Nip-it Lock.

The dancers dance round, clockwise, hilt-and-point, till the end of the strain of the music. They then halt, face centre, and swing their arms forward and backward on the first and middle beats of the first bar of the next strain. At the beginning of the second bar, they swing their arms forward and over their heads, close in a little, make a whole-turn, clockwise, separate their hands and, moving slowly round clockwise, lock the swords together by bending hilts under points (8 bars).

The Rose.

The leader, No. 1, raising the Lock in his right hand, arm erect, moves into the centre of the ring and turns slowly round on his axis, counter-clockwise, while the rest of the dancers dance round, clockwise (8 bars, A music).

The leader then returns to his place in the ring and lowers the Lock to a horizontal position, waist-high. Each man grasps the hilt of his sword with his right hand and all dance round, clockwise, drawing their swords smartly from the Lock on the last note of the last bar of the music (8 bars, B music).

FIGURE 2.

The Clash.

As in Figure 1.

Double-Over.

As at Kirkby Malzeard (*see* Part I., p. 50), except that three, instead of two, couples leap in turn over the lowered sword. The movement is performed eight times, Nos. 1, 2, 3, 4, 5, 6, 7, and 8 successively lowering their swords.

Double-Under.

This is done as in the Sleights dance (*see* Part II., p. 21), except that in each round three, instead of two, couples pass under the raised sword, and Nos. 1, 2, 3, 4, 5, 6, 7, and 8 in turn raise their swords.

Back Lock.

The dancers dance round, hilt-and-point, clockwise, till the end of the strain of the music. The Back Lock is then performed as in the Sleights dance (*see* Part II., p. 22), except that the arms rest upon the shoulders of the performers instead of being placed behind the waists.

The Rose.

As in Figure 1 (*see* p. 81).

FIGURE 3.

The Clash.

As in Figure 1 (*see* p. 80).

Double-Sword-Down.

As Double-Sword in the Kirkby Malzeard dance, except that when the two swords have been lowered as there described (Part I., p. 48), there remain, of course, *five* dancers to pass over, and they do so in this order (for the first round) :— Nos. 7, 6, 5, 4, and 3. The movement is performed eight times, Nos. 1, 2, 3, 4, 5, 6, 7, and 8 successively lowering their swords.

Double-Sword-Up.

As in the Grenoside dance (Part I., p. 62), with the same qualifications, *mutatis mutandis*, as in the last figure. This movement is done eight times, Nos. 1, 2, 3, 4, 5, 6, 7, and 8 successively raising their swords.

Shoulder Lock.

All move round, hilt-and-point, clockwise, until the beginning of the next strain of the music. They then leave go of the points of their neighbours' swords, face counter-clockwise round the ring (turning clockwise in order to do so), place their own swords over their right shoulders and grasp with their left hand the tips of the swords in front of them. In this formation they dance round, counter-clockwise, for a bar or so, until, at a word from the leader, all raise their arms above their heads, make a three-quarter turn clockwise, face centre, close in, separate hands, and lock the swords together, passing hilts over points. They then dance round, clockwise, until the end of the strain of the music (8 bars).

The Rose.

As in Figure 1 (*see* p. 81).

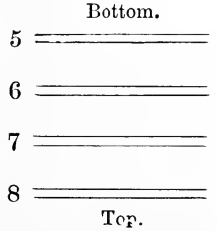
FIGURE 4.

The Clash.

As in Figure 1 (*see* p. 80).

The Roll.

The dancers now stand in pairs, each man grasping the tip of his partner's sword, in the following order :—



They then do the Roll as in the Handsworth dance (*see* p. 47), omitting the prefatory shuffle and double spin and starting the changes straight away. This movement is continued as long as the leader elects. The dancers then form a ring, in original order, hilt-and-point, and dance round clockwise till the end of the strain of the music.

The Ride Lock.

Releasing the points of their neighbours' swords, all face counter-clockwise round the ring (turning clockwise as before), pass the points of their swords between their legs and, with left hands, grasp the points of the swords in front of them. After dancing round in this formation for a few bars, at a signal from the leader, all lift their left legs over their own swords, face centre, close in, separate hands, and lock the swords together, hilts above points.

The Rose.

As in Figure 1 (*see* p. 81). When, however, in B music, the Lock is lowered horizontally, the Fool creeps into the ring, kneels down in the centre, and passes his head under and through the middle of the Lock. When the swords are drawn from the Lock, the Fool tumbles down and feigns death. All cry "A doctor! a ten-pound doctor!" Whereupon, a doctor, in top-boots and with a bottle in his hand, comes upon the scene and attempts to revive the dead man. In this he fails. The Besom-Betty then comes to the rescue, and saying "A'll cure him!" brushes the face of the Fool with her broom. She is as good as her word; the Fool rises to his feet, rubs his eyes, and all ends happily. This concludes the dance.

NOTATION.

Figure 1.

The Ring (*see* p. 80).
The Clash (*see* p. 80).
Your-own-sword (*see* p. 80).
Single-over (*see* p. 80).
Single-under (*see* p. 81).
Nip-it Lock (*see* p. 81).
The Rose (*see* p. 81).

Figure 2.

The Clash (*see* p 80).
Double-over (*see* p. 81).
Double-under (*see* p. 82).
Back Lock (*see* p. 82).
The Rose (*see* p. 81).

Figure 3.

The Clash (*see* p. 80).
Double-sword-down (*see* p. 82).
Double-sword-up (*see* p. 82).
Shoulder Lock (*see* p. 83).
The Rose (*see* p. 81).

Figure 4.

The Clash (*see* p. 80).
The Roll (*see* p. 83).
The Ride Lock *see* p. 84).
The Rose (*see* p. 84).

THE HAXBY SWORD DANCE.

Haxby is a small village about three miles north of York. Although it is twenty-three years since the sword dance was performed there, four of the dancers are still living, and it is from these that the following particulars have been obtained. Haxby and the neighbouring village of Wigginton each supplied a complete team of dancers, both of which danced the same dance.

There were eight dancers, a Fool or Clown, a King, a Queen, a Besom-Betty, an accordion-player, and two collectors.

COSTUME.

Each dancer wore a white shirt covered, back and front, with small bows and rosettes of variously coloured ribbons; a white silk scarf, three inches wide, across the right shoulder, the ends hanging down over the left hip; black trousers with a red stripe down each leg; and a red cap. Each dancer carried a wooden sword of ash, three feet long by one-and-a-half inches wide, pointed at one end, with a cross piece, four inches long, below and at right angles to the hilt.

The other characters were dressed in the usual way, the Besom-Betty and Queen being, of course, impersonated by men.

THE MUSIC.

No special tune was traditionally associated with the dance, but the one most frequently used was "The girl I left behind me."

The opening figure, the Clash, is performed to the second strain (B) of the tune. As the last three figures are each performed in eight bars of the music, the musician must accompany the first of these, the Right-Shoulder Lock,

with the second strain (B) of the air. The rest of the figures are danced independently of the music, which controls the steps only.

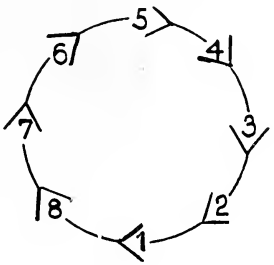
No pause whatever is made between any of the movements, the dance proceeding from beginning to end without break of any kind.

THE STEP.

In the Clash, the Right-Shoulder Lock, the Wheel, and the Rose the dancers walk or march; but throughout the rest of the dance they use the easy, springing, running-step described in the Kirkby Malzeard dance (*see* Part I., p. 41).

THE DANCE.

The dancers, swords over right shoulders, stand in a ring, facing clockwise, while the musician plays the first strain of the tune (8 bars), thus:—



They then perform the following figures:—

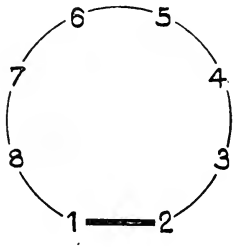
Figure 1.—The Clash.

As in the Escrick dance (*see* p. 28).

Figure 2.—The Snake.

As in the Handsworth dance (*see* p. 39).

FIGURE 3.—SINGLE-OVER.



No. 1 lowers his sword, over which Nos. 8, 7, 6, 5, 4, and 3 in succession leap, turn to their right round No. 1, and dance back to places, each dancer passing behind those who have preceded him over the sword. As No. 8 jumps the sword, No. 1 passes his left hand over his head; and directly No. 3 has leaped over the sword No. 2 jumps over it, turning counter-clockwise, and, with a circular sweep of his right arm, guides No. 3 to his place, passing his sword over the heads of the other dancers.

This movement is then repeated seven times, Nos. 2, 3, 4, 5, 6, 7, and 8 successively lowering their swords.

FIGURE 4.—SINGLE-UNDER.

No. 1 raises his sword and makes an arch with No. 2. Nos. 8, 7, 6, 5, 4, and 3 then pass in turn under the sword, turn to their right round No. 1, and dance back to their places, each passing behind those who have preceded him. As the dancers pass under the arch, No. 1 gradually makes a whole turn clockwise; and immediately No. 3 has passed under it, No. 2 quickly makes a whole turn counter-clockwise, and then, with a circular sweep of his right arm, guides No. 3 to his place, passing his sword over the heads of the other dancers.

This movement is then repeated seven times, Nos. 2, 3, 4, 5, 6, 7, and 8 in turn making an arch with their swords.

Figure 5.—Double-Over.

As in the Kirkby Malzeard dance (*see* Part I., p. 50), except that No. 1 lowers his sword in the first round, and Nos. 2, 3, 4, 5, 6, 7, and 8 in the seven succeeding ones.

Figure 6.—Double-Under.

This movement is the same as that of Double-under in the Sleights dance (*see* Part II., p. 21), except that No. 1 raises his sword in the first round, and Nos. 2, 3, 4, 5, 6, 7, and 8 in the seven succeeding ones.

Upon the conclusion of the last round, all release points, place their swords over right shoulders, face counter-clockwise round the ring (turning clockwise), grasp the points of the swords in front of them, and dance round to the end of the strain.

Figure 7.—Right-Shoulder Lock.

Passing right arms over their heads, all face centre, separate hands and, still moving round, make the Lock, each passing his right hand under the left hand of the dancer on his right, and his left hand over the right hand of the dancer on his left (8 bars, B music).

Figure 8.—The Wheel.

All walk round clockwise, while the leader raises the Lock high above his head, holding it in his right hand, arm erect, by the hilt of his own sword. During the first bar of the music, he inclines the Lock backward and passes it to No. 2, who grasps it in his right hand by the hilt of his own sword. In the second bar, No. 2 passes the Lock to No. 3 in like manner. This movement is continued, each dancer in turn grasping the Lock by his own hilt, and passing it to the dancer behind him; so that by the end of the strain the Lock is once again in the possession of the leader (8 bars, A music).

FIGURE 9.—THE ROSE.

The Clown now enters the ring, the Lock is placed round his neck, while the dancers walk round, clockwise, each holding the hilt of his own sword. On the middle beat of the last bar all draw their swords from the Lock and place them over their right shoulders; whereupon, the Clown falls down, as though dead (8 bars, B music).

The Besom-Betty then runs into the ring, kneels down beside the Clown, tends him, and finally revives him. She then helps him on to his feet and, giving him her arm, walks out of the ring with him.

This brings the dance to a conclusion.

NOTATION.

Fig. 1. The Clash (*see* p. 28).
Fig. 2. The Snake (*see* p. 39).
Fig. 3. Single-over (*see* p. 88).
Fig. 4. Single-under (*see* p. 88).
Fig. 5. Double-over (*see* p. 89).
Fig. 6. Double-under (*see* p. 89).
Fig. 7. Right-shoulder Lock (*see* p. 89).
Fig. 8. The Wheel (*see* p. 89).
Fig. 9. The Rose (*see* p. 90).

CHAPTER II.

THE SHORT-SWORD DANCE.

THE WINLATON SWORD DANCE.

Winlaton is a small mining village on the Durham side of the Tyne, close to Newcastle. A sword dance has been danced there every Christmas within living memory, though of late years the performances have become rather irregular.

The dance is, perhaps, the most primitive example of its kind now to be seen in the North of England. It would be difficult to exaggerate the force and energy with which it was executed when I saw it in December, 1912. The performers were men well-advanced in years—the leader, Mr. William Prudhoe, is sixty-five years old—and, although the dance is a short one, they were quite exhausted by their efforts.

Although its figures are few in number, and none of them, technically, of special intricacy—compared, at least, with those of the Earsdon and other dances—the dance is by no means an easy one. The great difficulty is to catch its barbaric spirit, to reproduce the breathless speed, the sureness and economy of movement, the vigour and abandonment of the "stepping," displayed by the Winlaton men. The movements must be absolutely continuous, and, from the conclusion of the Calling-on Song to the final exhibition of the Nut, there must be no stop or pause of any kind.

There are five dancers, a Betty, and a musician who plays a tin-whistle.

COSTUME.

The dancers wear white shirts, sparsely decorated back and front with ribbons, dark trousers and belt, and have nothing on their heads. Each man carries a rapper of the usual type, but of smaller dimensions than those used by the Earsdon and Swalwell men. The blade from hilt to tip is nineteen inches in length by one-and-an-eighth in width, and the revolving handle is three inches long, making twenty-two inches over all.

The Betty, a man-woman, wears a bonnet and a dress of coloured stuff, and carries a rapper. Holding her sword horizontally above her head, harlequin-fashion, she dances up and down outside the dancers, throughout the performance, encouraging them from time to time with wild and uncouth cries.

THE MUSIC.

The tune to which the Calling-on Song is sung is a dorian variant of the Irish air, "Colleen dhas," the tune which is usually sung by English folk-singers to "The green, mossy banks of the Lea" (*see* "Folk-Songs from Somerset," No. 67).

The jig tune, played between the stanzas of the song, is the first strain of "The Tenpenny Bit." No special air is associated with the dance itself, various jig tunes being played by the musician at his discretion. In the accompanying music-book (*see* "The Sword Dances of Northern England: Songs and Dance Airs," Set III.), "The Tenpenny Bit" and "Irish Whisky" are given; and these, it is suggested, should be played to alternate figures.

As already stated, there is no pause between the figures. The musician, however, should always play the second strain (B) of the music to the Ring, the movement which concludes each section of the dance, and then change the tune for the succeeding figure. The exhibition of the Nut, at the conclusion of the dance, should be accompanied with the second strain of the music (B).

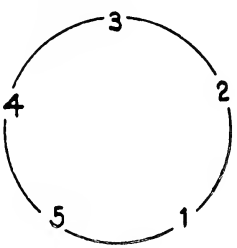
THE STEP.

Except where otherwise directed in the instructions the dancers perform the movements at a rapid, elastic, walking step, executed on the ball of the foot, at the rate of 160 steps to the minute. When directed to "step," they are to dance in the way explained in the Grenoside dance (*see* Part I., p. 56), as vigorously and rhythmically as they can.

THE DANCE.

The dancers stand in a ring, facing centre, each holding his rapper erect in front of him in his right hand, hilt at breast-level, thus:—

Bottom.



Top.

Audience.

The Betty then walks round in a small circle, clockwise, between the dancers and the audience, and sings the following song, the dancers singing in unison with her the last line of each verse.

CALLING-ON SONG.

(1) Good people, give ear to my story;
I've called here to see you by chance,
And I've brought you five lads blithe and bonny,
Intending to give you a dance.
Winlaton is our habitation,
The place we were all born and bred,
There 's not finer boys in the nation,
And none are so gallantly led.

(2) The first is the son of bold Elliot,
The first youth to enter the ring,
And, I'm proud and rejoicing to tell it,
He fought for his country and King.
He would conquer or else he would die;
Bold Elliot defended the place;
Their plans he soon caused them to alter,
Some fled and some fell in disgrace.

(3) Now my next handsome youth for to enter,
He 's a lad we've got very few such;
His father beat the great Duke of Wintle,
And fought with the fleet of the Dutch.
His father he was the Lord Duncan,
Who played the Dutch ne'er such a prank
That they from their harbours went shrieking,
And fled to the Doggety Bank.

(4) The next is as bold a descendant,
Lord Nelson, who fought on the Nile;
Few men had more courage or talent;
The Frenchmen he did them beguile.
When the Frenchmen they nearly decoyed him,
The battle he managed so well,
In the fortress he completely destroyed them;
Scarce one did get home for to tell.

(5) Now my next handsome youth for to enter,
He 's a lad of abilities bright:
Ten thousand bright guineas I'll venture
That he like his father would fight.
At Waterloo and Talaveras
Lord Wellington made the French fly.
You scarcely could find such another,
He'd conquer or else he would die.

(6) Now my last handsome youth for to enter,
He 's a lad that is straight and is tall;
He 's a son to yon big Buonaparty,
The hero who conquered them all.
He went over the Lowlands like thunder;
Made nations to quiver and shake;
Many thousands stood gazing with wonder
At the havocs he always did make.

(7) O now you see my five actors,
The only five actors so bold,
And they bear as good a charàcter
As ever did stand upon earth.
And if they're as good as their sires,
Their deeds are deserving record;
So, lads, all the company desires
To see how you handle your swords.

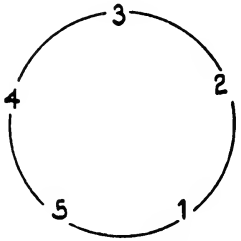
At the conclusion of each stanza, the musician plays the first strain of "The Tenpenny Bit" (8 bars, A music), to which the dancers, standing as above directed, "step" very vigorously.

During the singing of the second stanza, No. 1 leaves the ring and walks round in front of the Betty, returning to his place at the conclusion of the verse for the "stepping." In the four following stanzas, Nos. 2, 3, 4 and 5, in turn, leave the ring and walk round in front of the Betty, each returning to his place at the end of the verse.

After the "stepping" at the conclusion of the final verse of the song, the Betty moves away, the musician strikes up the dance air and the dancers perform the following figures.

Figure 1.—Ring-Clash-and-Step.

All dance round, clockwise, each placing his left arm over the left shoulder of the man in front, while holding his rapper erect, hilt at breast-level, and extending his right hand toward the centre of the circle (8 bars, A music). The pace should be so regulated that at the conclusion of this movement Nos. 1 and 5 may be at the top with their backs to the audience, thus:—



Audience.

On the first beat of the first bar of the following strain, all clash their swords together, place them over their left shoulders, each grasping with his left hand the tip of the sword in front of him, and, standing still, "step" (8 bars, B music).

Figure 2.—The Nut, Rose, and Ring.

(*a*) The Nut.

Nos. 1 and 5 stand still and make an arch with the sword between them (No. 5's). No. 1 makes rather more than a whole turn counter-clockwise; while, simultaneously, Nos. 2, 3, and 4 move forward together under the arch, face centre by

turning counter-clockwise, separate their hands and lock the swords together, hilts under points. This operation must be executed very smartly, and should be completed in two bars of the music or even less.

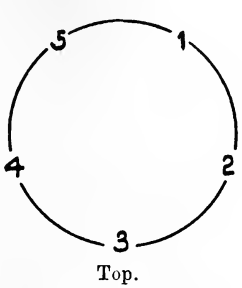
(*b*) The Rose.

Immediately the Nut is tied the dancers raise it above their heads, horizontally, and "step" to the end of the phrase (8 bars, A music).

(*c*) The Ring.

The Nut is now lowered to waist-level and all move rapidly round in a ring, clockwise (8 bars, B music) to the following step, which is executed sideways, the legs alternately opening and closing scissor-fashion :—

so regulating their pace that at the conclusion of the movement Nos. 1 and 5 are facing the audience, thus :—



The above movement is an extraordinarily effective one, when properly executed. The dancers should incline outward a little, keep their feet fairly close together, take short steps, and move, or whirl, round rapidly and rhythmically.

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FIGURE 3.—THE NEEDLE.

The dancers bring their hands together and loosen the swords. Whereupon, No. 1 moves forward (*i.e.*, up) and, followed by Nos. 2 and 3, turns to his left and moves round in a small circle counter-clockwise. Simultaneously, No. 5 moves forward and, followed by No. 4 (who turns out to his right, clockwise), moves round in a small circle, clockwise. This initiates the Needle, which, from this point, is danced in precisely the same way as in the Swalwell dance (*see* Part I., p. 77), No. 3 changing from one circle to the other in alternate circuits.

This movement is continued until No. 1 calls "Nut," when the dancers at once repeat Figure 2. No. 1 must be careful to make the call when he and No. 5 are at the top, facing the audience, and when No. 3 is in his circle, thus:—

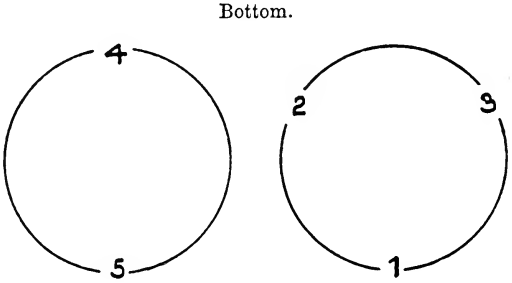
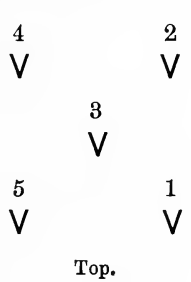


FIGURE 4.—THE FIDDLER.

Nos. 1 and 5, who are now facing the audience, raise the sword between them (No. 5's). No. 1 then makes a whole

turn clockwise, while, simultaneously, Nos. 2, 3 and 4 move down together, pass under the arch, turn clockwise, face up (2 bars), and stand thus :—



No. 3, standing in the centre, holds his hands at breast-level with No. 2's sword over his left shoulder and his own sword over his right shoulder; while No. 1 rests his own sword, and No. 5 that of No. 4, on inside shoulders. Standing thus all "step" to the end of the phrase (8 bars).

No. 5 now lowers his sword, over which No. 3 leaps, and all "step" (8 bars).

No. 5 again lowering his sword, No. 3 leaps over it backward, returning to his place, and all "step" (8 bars).

Whereupon the dancers repeat Figure 2.

Figure 5.—Mary Anne.

The beginning of this Figure is executed in the same way as that of the preceding Figure, the dancers falling into the formation shown in the diagram.

No. 1, raising his left arm, then turns out to his left and, followed by No. 2, dances completely round No. 3, counter-clockwise, and returns to his place; while, simultaneously

No. 5, raising his right arm, turns out to his right and, followed by No. 4, dances completely round No. 3, clockwise, and returns to his place. When the two couples meet, behind and in front of No. 3, Nos. 1 and 2 pass *inside* Nos. 5 and 4.

Upon reaching his place, No. 1, followed by No. 2, makes a complete turn (or loop) counter-clockwise, and again dances round No. 3, counter-clockwise; while, upon reaching his place, No. 5, followed by No. 4, makes a complete turn (or loop) clockwise, and again dances round No. 3, clockwise. When the two couples meet in the second circuit, Nos. 1 and 2 pass *outside* Nos. 5 and 4.

Upon the completion of the second circuit, Nos. 1 and 5, followed respectively by Nos. 2 and 4, make a complete turn (or loop) as before, No. 1 counter-clockwise, No. 5 clockwise, and face the audience. Whereupon, without pause, Figure 2 is repeated.

Figure 6.—The Roll.

All, except No. 5 (who stands in his place throughout the figure), face counter-clockwise and raise their hands. No. 1, followed by Nos. 2, 3, and 4, then moves down in front of No. 5 (*i.e.*, between No. 5 and the centre of the circle), turns to his left and moves round in a circle, counter-clockwise, twice. At the beginning of each circuit, No. 5, as No. 1 passes him, raises both hands and makes a whole turn clockwise.

On the completion of the second circuit, No. 5 moves forward to his place in the ring, all face centre, separate hands, lock the swords together and then dance the Rose and the Ring of Figure 2.

Figure 7.—Straight Line.

No. 1 makes a whole turn, clockwise, and faces the audience; while Nos. 2, 3, and 4 move forward under No. 5's sword and stand in line facing the audience; No. 2 turning to his right, making a whole turn clockwise

and standing on No. 1's left; No. 4 turning to his left and standing on No. 5's right; No. 3 making a half-turn, clockwise, and standing between Nos. 5 and 1 (2 bars), thus :—

4 5 3 1 2

It will be found that, when the hands are lowered to hip-level, Nos. 4 and 1 have their hands crossed right over left, and Nos. 5 and 2 have theirs crossed left over right; while No. 3 has his hands wide apart.

Standing in this position all "step" to the end of the strain (8 bars).

No. 3 now moves forward and makes a half-turn counter-clockwise; No. 2 turns out to his left, makes a whole turn counter-clockwise, passes behind No. 1, and stands between Nos. 1 and 3; while No. 4 turns out to his right, passes behind No. 5 and moves up between Nos. 5 and 3. Simultaneously, No. 1 makes a whole turn counter-clockwise (2 bars). This ties the Nut. Whereupon the remaining movements of Figure 2, the Rose and the Ring, are again repeated.

At the conclusion of the Ring, No. 1 raises the Nut in his right hand, arm erect, and all stand in line, facing the audience, thus,

4 5 1 2 3

V V V V V

Audience.

and "step" to the end of the tune (8 bars, B music).

This brings the dance to a conclusion.

NOTATION.

The Calling-on Song (*see* p. 94).
Fig. 1. Ring-Clash-and-Step (*see* p. 96).
Fig. 2.
The Nut (*see* p. 96).
The Rose (*see* p. 97).
The Ring (*see* p. 97).
Fig. 3. The Needle (*see* p. 98).
Fig. 2. The Nut, Rose, and Ring.
Fig. 4. The Fiddler (*see* p. 98).
Fig. 2. The Nut, Rose, and Ring.
Fig. 5. Mary Anne (*see* p. 99).
Fig. 2. The Nut, Rose, and Ring.
Fig. 6. The Roll (*see* p. 100).
Fig. 2. The Nut, Rose, and Ring.
Fig. 7. Straight Line (*see* p. 100).
Fig. 2. The Nut, Rose, and Ring.
Exhibition of the Nut in line (*see* p. 101).

THE NORTH WALBOTTLE SWORD DANCE.

Walbottle is a suburb of Newcastle-on-Tyne. The sword dance, which is now annually performed at Christmas-time, was introduced there as recently as 1906 by a dancer of the name of Raine, who taught the Walbottle men the sword dance which used to be, but is not now, danced at his native village, Bedlington. The dance now to be described is, therefore, strictly speaking, the Bedlington dance.

There are five dancers, a Tommy or Fool, a Bessy, and a concertina-player.

COSTUME.

The dancers are dressed in white cambric shirts with a sailor-knotted tie of velvet, violet velveteen breeches, white stockings of rough texture, black shoes, and a broad sash of yellow silk or sateen round the waist, tied in a bow over the left hip. Each dancer carries a rapper of the ordinary pattern, but of thicker metal than usual. The blade is twenty-four inches long by one-and-an-eighth wide, and the revolving handle five inches in length, making twenty-nine inches in all.

The Bessy, a man-woman, has a bonnet and chignon, and a dress of crimson-flowered calico with a ribbon round the waist.

The Tommy wears a tall hat, a tail-coat, and loose trousers of the same material as the Bessy's dress, and a false moustache and beard. Both he and the Bessy carry swords.

THE MUSIC.

There is no special tune belonging to the dance. The airs usually played are "Irish Whisky," "The Rollicking Irishman," and "The Irish Washerwoman."

The figures of the dance are performed without break. The music controls the steps only, except in those movements for which a definite number of bars is prescribed in the following instructions.

The musician should always accompany the Rose with the second strain (B) of the tune, at any rate when he intends to change the air in the next Nut.

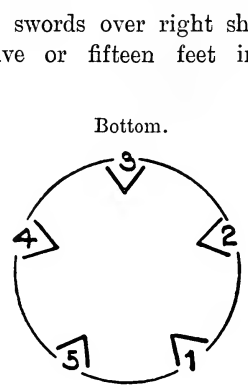
THE STEP.

In the ordinary figures, the dancers use a springy, short-paced walking step, executed on the ball of the foot, at the rate of 140 to 160 per minute. In the Rose, and where otherwise directed, they "step" in the way described in the Grenoside dance (*see* Part I., p. 56).

THE DANCE.

Clash-and-Turn-Single.

The performers, swords over right shoulders, stand in a large circle, twelve or fifteen feet in diameter, facing centre thus:



and remain in this position while the musician plays the first strain of the air (8 bars).

At the beginning of the next strain all take three running-steps forward on the first and middle beats of the first bar and the first beat of the second bar, and clash their swords together on the middle beat of the second bar. In the third and fourth bars each dancer makes a whole turn on his axis, counter-clockwise, in four steps, beginning with the right foot. At the beginning of the fifth bar all face clockwise, turning clockwise to do so, place rappers over right (*i.e.*, inside) shoulders, grasp with left hands the tips of the swords in front and at once break into Single-guard, the first movement of the first Nut.

In construction, the Walbottle dance is similar to the Swalwell and Earsdon dances. It consists, that is, of a series of Figures or Nuts, each containing three movements—(1) Single-guard, (2) a distinctive movement varying with each Figure and ending with the tying of the Nut, and (3) the Rose.

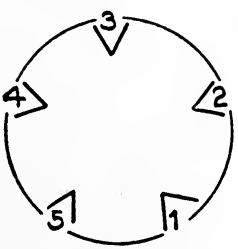
Single-Guard.

Single-guard is the same as One-turn-off of the Swalwell dance (*see* Part I., p. 74).

The Nut and Rose.

(*a*) The Nut.

The normal way of tying the Nut at Walbottle is a compromise between the two methods used, respectively, at Swalwell and Winlaton.



No. 1 makes a three-quarter turn, counter-clockwise, and faces No. 5, who raises his sword and makes an arch. Simultaneously, Nos. 1 and 5 move down a step or two and pass the raised sword over the heads of Nos. 4, 3 and 2, who together move up under the arch, face centre by turning counter-clockwise, separate hands and lock the swords together, hilts under points. This operation should be executed very smartly, in two bars of the music if possible. The leader should call "Nut," a bar or two before the end of a strain, so that the Rose may be begun at the commencement of the next strain, which, as already stated, should always be the concluding one (B) of the tune.

When the Nut is tied in the way above described, the leader should always, if possible, give the call when he and No. 5 are at the top, *i.e.*, nearest the audience. Then, when the Nut is tied, Nos. 1 and 5 will be at the lower end, facing the audience.

The Nut is, of course, untied by a reverse movement, No. 1 turning clockwise, Nos. 2, 3 and 4 moving down under the sword, and all (except No. 5) turning clockwise to face centre. This is the method by which, in the absence of instructions to the contrary, the Nut is always to be tied.

(*b*) The Rose.

The Rose is usually danced in the same way as at Earsdon, all standing in a ring and "stepping" while the Nut is raised to a horizontal position (*see* Part I., p. 90). Sometimes, however, after holding up the Nut horizontally for a couple of bars, the dancers leave the Nut in the hands of No. 1 and fall back into line facing the audience, returning to the original Rose position at the end of the strain. This variation, however, is scarcely to be recommended. It seems better to dance the Rose in the normal way, and to reserve the formal exhibition of the Nut, in line, for the conclusion of the dance.

It should be noted that in two cases, Number-one-ring and Number-three-ring, the Rose is danced in a different way, as will be seen in the directions.

The distinctive movements of the several Figures will now be described. It may be said, in passing, that the order in which these are performed is determined by the leader, who usually calls out the name of the next movement during the performance of Single-guard. The order in which the movements are here presented is that which the Walbottle men observed when they were good enough to dance to me.

Curly.

No. 1, raising both hands, turns out to his left and, followed by Nos. 2 and 3, moves round in a small circle counter-clockwise; while, simultaneously, No. 5, raising both hands, turns out to his right and, followed by No. 4, moves round in a small circle clockwise.

This movement is, of course, the same as Figure 2 of the Beadnell dance (*see* Part II., p. 41), and similar to Three-and-two of the Swalwell dance (*see* Part I., p. 77), except that No. 3, instead of changing from one circle to the other in alternate circuits, remains throughout in No. 1's circle.

The leader should call "Nut" when he and No. 5 have just completed a circuit and are facing the audience, and, if possible, when near the end of one or other of the strains of the music.

Figure-of-Eight.

This is danced in very much the same way as Right-and-left in the Swalwell dance (*see* Part I., p. 79), the dancers, however, following one another in a different order.

The movement begins in the same way as Curly; Nos. 2 and 3 following No. 1 in the right-hand circle, No. 4 following No. 5 in the left-hand circle. The two sets of dancers change

their respective circles at the end of each circuit, crossing from one circle to the other in the following order: Nos. 1, 5, 2, 4, and 3.

The leader must, of course, call "Nut" when he has just completed a circuit in his own circle, *i.e.*, the right-hand one.

Number-One-Ring.

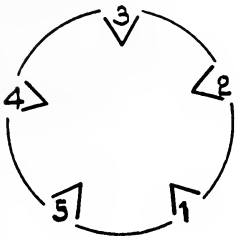
All move round in a ring, hilt-and-point, hands at hip-level, clockwise, for one complete circuit. They then raise both hands, make a half-turn counter-clockwise, stand close together back to back, and lock the swords together above their heads, each man placing his left hand under the right hand of his right neighbour, and his right hand over the left hand of his left neighbour.

The Rose is now danced in the following way. The leader raises the Nut vertically in his right hand, while all "step," standing back to back (8 bars). He then lowers it to its original position and all grasp their swords as before, make a half-turn clockwise, and face centre. This, of course, unties the Nut.

Fast-Nut.

This begins in the same way as Curly (*see* p. 107). After the dancers have made two or more circuits, at a signal from the leader all cross over from one circle to the other, as in Figure-of-eight (*see* p. 107). They now move round in their wrong circles, *i.e.*, Nos. 1, 2, and 3 clockwise in the left circle, Nos. 5 and 4 counter-clockwise in the right circle, and continue to do so until, at a signal from the leader, they return to their own circles, crossing in the same order as before, viz., Nos. 1, 5, 2, 4, and 3. The Nut is then immediately tied.

FOUR-CORNER.



Nos. 5 and 1 make each a half-turn, clockwise and counter-clockwise respectively, and face audience. Simultaneously, No. 2 moves forward under No. 5's sword, backs under No. 1's sword and stands on No. 1's left, facing audience; No. 4 moves forward under No. 5's sword, backs under his own sword and stands on No. 5's right, facing the audience; while No. 3 moves forward and stands between Nos. 1 and 5, thus:—

4 5 3 1 2

V V V V V

Audience.

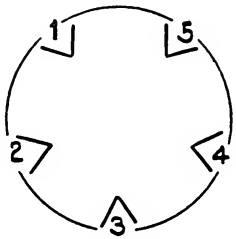
All "step" in this formation to the end of the strain (8 bars). Nos. 2 and 3 now lower their swords, over which Nos. 1 and 5, respectively, jump, and all "step" to the end of the strain (8 bars).

No. 3 then makes a half-turn, counter-clockwise, places his back against No. 5's sword, turns a back-somersault over it, and all "step" (8 bars).

Nos. 1 and 5 now move backward a step (No. 1 under No. 2's sword, No. 5 under No. 3's), and all face centre, Nos. 1 and 4 each making a whole turn counter-clockwise. This ties the Nut.

Number-two Ring.

All move round, clockwise, hilt-and-point, until Nos. 1 and 5 are at the bottom, thus :—



Raising their hands, all make a half-turn counter-clockwise, stand close together, back to back, and "step" (8 bars).

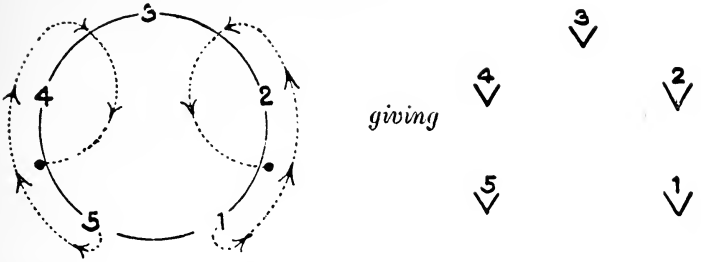
No. 1 then lowers his sword and stands still; while No. 2, right hand up, jumps over it, turns to his left, and still holding the sword down, moves round counter-clockwise to No. 1, Nos. 3, 4, and 5 successively jumping over the sword and turning to their left. No. 1 then turns counter-clockwise, faces centre, and the Nut is tied.

Navvy.

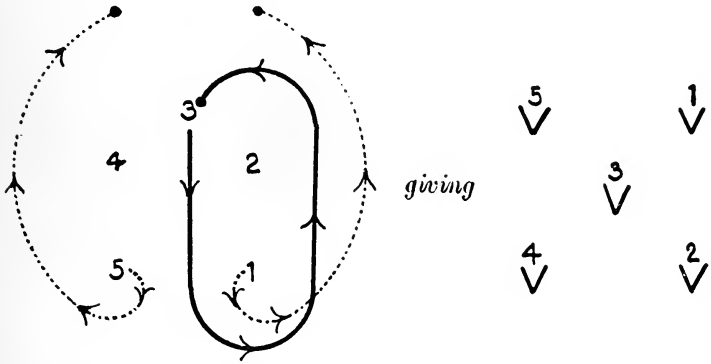
This begins in the same way as Curly (*see* p. 107).

At the end of the first circuit Nos. 2 and 3 cross over into the left circle, and No. 4 into the right (leaving Nos. 1 and 5 each in his own circle), the three dancers crossing, at the junction of the loops, in the following order : Nos. 2, 4, and 3. At the end of the next circuit Nos. 2, 3, and 4 cross back again to their own circles. This dual movement is continued as long as the leader elects, the Nut being called only when all are in their proper circles.

CRAMPER.



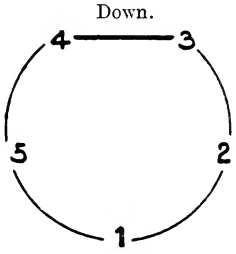
No. 5, raising his right arm, turns out to his right, passes between Nos. 4 and 3, and stands in front of No. 4, facing the audience; while, simultaneously, No. 1, raising his left arm, turns out to his left, passes between Nos. 2 and 3, and stands in front of No. 2, facing the audience.



No. 3 now moves forward between Nos. 5 and 1, turns to his left and passes completely round No. 2, No. 1 following him part of the way only, coming to a halt behind No. 2, facing audience. Simultaneously, No. 5, turning out to his right, moves behind No. 4 and stays there facing audience. During these operations Nos. 2 and 4 stand still, No. 4 turning round on his axis once, clockwise, and No. 2 twice, counter-clockwise.

No. 3 again moves forward between Nos. 2 and 4, turns counter-clockwise and faces centre. No. 5 makes a half-turn, counter-clockwise, and all face centre. This ties the Nut.

NUMBER-THREE-RING.



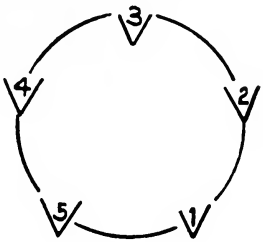
Nos. 3 and 4 hold up the sword between them (No. 3's), face each other, and make an arch. Nos. 5, 1, and 2, in order, then pass under the arch, turn to their right, and return to their places. All now face outward, Nos. 5, 1, and 2 making a quarter-turn counter-clockwise, No. 3 a quarter-turn clockwise, and No. 4 rather more than a whole turn counter-clockwise. All, standing close together, back to back, now lock the swords together above their heads, by separating their hands and bending points under hilts.

The Rose is then performed in the following way. The leader holds up the Nut in his right hand, arm erect, and all, still standing back to back, "step" to the end of the strain.

The leader now lowers the Nut to its original horizontal position, all grasp their own swords as before, and the Nut is untied in the following way: Nos. 2, 1, and 5 turn clockwise, move round outside No. 3, turn to their left and pass *up* under No. 3's sword and return to places, No. 5 turning to his right, Nos. 1 and 2 to their left. Directly No. 5 has passed through the arch, No. 4 makes rather more than a whole turn, clockwise, and all face centre.

STAND-IN-THE-GUARD.

All face the audience, hilt-and-point, and stand thus :—



Audience.

No. 3, moving forward, jumps over No. 5's sword, and all "step" (8 bars).

No. 3 now turns a back-somersault over No. 5's sword, and all "step" (8 bars).

The Nut is then tied in the usual way.

Directly the Nut is untied, and when all are in hilt-and-point formation, the Tommy joins the dancers and comes into the ring between Nos. 2 and 3. After two or three circuits, clockwise, have been danced, three of the Nuts are repeated, as follows :—

CURLY (for 6).

As before (*see* p. 107), Tommy and No. 2 following No. 1, Nos. 4 and 3 following No. 5.

FIGURE-OF-EIGHT (for 6).

As before (*see* p. 107), the dancers in the first circuit following one another as in the preceding Figure, and then crossing in this order : 1, 5, 2, 3, Tommy, 4.

FOUR-CORNER (for 6).

As before (*see* p. 109), the dancers lining up thus:—

4 5 3 1 Tommy 2

V V V V V V

Audience.

At the conclusion of the last Nut, the Bessy joins the dance, coming into the ring between Nos. 4 and 3. After two or three circuits clockwise, hilt-and-point, have been danced, three of the Figures, above described, are repeated, as follows:—

CURLY (for 7).

As before (*see* p. 107), No. 2, Tommy and No. 3 following No. 1; No. 4 and Bessy following No. 5.

STAND-IN-THE-GUARD (for 7).

As before (*see* p. 113), the dancers standing in the following formation:

3

V

Bessy Tommy

V V

4 2

V V

5 1

V V

Audience.

FOUR-CORNER (for 7).

As before (*see* p. 109), the dancers standing thus:

4 Bessy 5 3 1 Tommy 2

V V V V V V V

Audience.

Directly the Rose in the last Nut is concluded, the leader raises the Nut in his right hand, arm erect, while the rest of the dancers line up, three on each side, face audience and "step" to the end of the strain (8 bars, B music).

This brings the dance to a conclusion.

NOTATION.

Clash-and-Turn-single (*see* p. 104).

Each of the following movements is preceded by Single-guard (see p. 105), *and followed by the tying of the Nut (see p.* 105) *and the Rose (see p.* 106).

Curly (*see* p. 107).
Figure-of-eight (*see* p. 107).
Number-one-ring (*see* p. 108).
Fast-nut (*see* p. 108).
Four-corner (*see* p. 109).
Number-two-ring (*see* p. 110).
Navvy (*see* p. 110).
Cramper (*see* p. 111).
Number-three-ring (*see* p. 112).
Stand-in-the-guard (*see* p. 113).
Curly (for 6) (*see* p. 113).
Figure-of-eight (for 6) (*see* p. 113).
Four-corner (for 6) (*see* p. 114).
Curly (for 7) (*see* p. 114).
Stand-in-the-guard (for 7) (*see* p. 114).
Four-corner (for 7) (*see* p. 114).
Exhibition of the Nut in line (*see* p. 115).

N.B.—*Dancers, other than skilled gymnasts, are advised to substitute a backward jump for the back somersault which occurs several times in this dance, and is a dangerous movement.*

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